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THE MERCENARIES BEFORE HAMILCAR. FROM "SALAMMBO".

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXV

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ART AND ARCHAEOLOGY IN THE MOVIES

By JOSEPH PIJOAN

DISCUSSIONS in England concerning the *King of Kings*, and steps being taken in many countries of Europe to protect their national film industries against the invasion of American pictures, compel attention to what is going on at Hollywood.

Considered not as drama, but from the point of view of effective pictorial presentation, there can be no doubt that films such as *The Ten Commandments*, *Ben Hur* and the *King of Kings* represent a step beyond anything done in Europe. A few films from Germany, which have, as a matter of fact, taught the American producers to consider the silver screen as a canvas on which black and white effects are to be projected must be excepted. So far as the Americans have learned their lesson, they have cut loose from the literal and given rein to the imaginative. Europeans contend, and, to a certain extent, justly, that American millions have made this superiority possible; that stagecraft and camera-craft have been

bolstered up with money; but it may be answered that failures are more costly than successes, and success is not altogether proportionate to expense.

A French critic, writing in the *Mercure de France*, lamented the fact that the leading rôles in *Salammbô* had been given to second-rate performers. From the illustrations it is plain that pictorial effects are no better. The lighting is bad, the interest is diffused to a thousand points, the director and camera-man seemed to be unable to coöperate in grouping mass-actions effectively. Altogether the French director seems to be trying for a news-reel effect, as if the actions had really taken place and the cameraman had just happened along.

The Italian *Quo Vadis* fails for much the same reason. A false sense of security in portraying classic scenes in the very land of the classics results in amateurishness. Just because a *Madame Pompadour* film is "shot" at Versailles, or *Quo Vadis* at Naples, does



"THERE IS A SAYING IN HOLLYWOOD THAT EFFECTIVE INACCURACY . . . IS MORE CORRECT AND TRUTHFUL THAN EXACT REPRODUCTION OF THE PAST."

not mean that the result will be either accurate or beautiful.

Archaeologically, the cheap theatrical "props" of cardboard armor and furnishings for *Salamambo* and *Quo Vadis* contrasted unfavorably with the minute care taken in such matters at Hollywood. De Mille's and Goldwyn-Mayer's efforts to get information, and to apply it rightly, deserve the success their films have attained. Both worked in a traditional field, yet neither lacked in originality. *Ben Hur* has inspired a long series of paintings, and the story of Christ, which appears in the *King of Kings*, has been depicted in oil thousands of times. So the directors of these

films had to choose between two alternatives: first, of filming the pictures according to traditional iconography; and second, of trying for a new effect altogether.

At first thought it would seem impossible for De Mille to ignore Leonardo's *Last Supper*, or Munkacsy's *Christ Before Pilate*. Nevertheless, he followed his own vision, and let tradition support rather than interfere with his imagination. Obtaining as much historical and archaeological data as possible, he filled himself with the subjects, and then made use of details according to creative intuition.

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There is a saying in Hollywood that effective inaccuracy, within a certain limit, is more correct and truthful than exact reproduction of the past. If a Spanish film is made in Hollywood it is certain to be too bloody and romantic for a Spaniard. One of my friends made a remark to Lubitsch, during the filming of *Rosita, or the Spanish Dancer*.



MESSALA. FROM "BEN HUR".

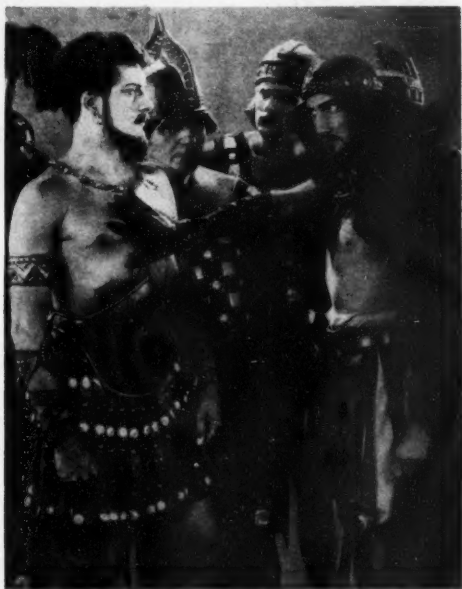
"My!" he said, "this is not Spain! We would never have such a soldier's uniform in our country. And those actors neither look nor act like Spanish people." Lubitsch returned, "This is more Spanish than Spain."

Now Douglas Fairbanks has produced *The Gaucho*, which, no doubt, was planned to be more gauchesque than the pampas; but the results are another *Rosita*. It has overshot the mark.



THE RETIARIUS OR NET-WIELDING GLADIATOR IN "SALAMMBO".

Yet, to say that the "movie" public is too ignorant to be able to appreciate historical truth and archaeological accuracy, is dangerous. The unity of effect in a film in which all details are harmonious can be felt by the least educated man. In the legitimate theatre, details are softened by dim



FROM "SALAMMBO". THE GRAB AND "ARMOR" OF THE TWO ACTORS IN FRONT ARE QUITE IMPOSSIBLE.



FROM "THE LAST DAYS OF POMPEII". ITALIAN. THIS SCENE IS CRITICISED AS DIFFUSE AND THEATRICAL.

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lights, and attention is distracted from visual mistakes by the sound of the voice; but the film is so precise—so photographic—that incongruities stand out glaringly. After all, the imagination in creating a picture must be guided by the intellect, and without knowledge this is impossible. For this reason the American producers employ staffs of research experts, who convey their information to the director. So long as these workers in detail are not permitted to destroy the original creation of the artist, by diffusing the interest to merely literal expertness, they are of great advantage. There are two possible ways of attaining a unified effect: one, by historical and archaeological accuracy, and the other by creating another world, as intensely real as reality.

As a matter of fact, a compromise must be made between these two ex-

trêmes; and it is here that the American films have been eminently successful. De Mille and Goldwyn, whom we use as examples, have been accurate, with license. In the *King of Kings*, Mary Magdalene and the wife of Pilate have coiffures of the time of the Flavians, fifty years after the time of Christ. Yet the fashion is quite Roman; whereas the fashion at the time of Tiberius, which would have been historically correct, is now in common use. Thus we may say that the effect is more Roman than Rome.

On the other hand, it is ridiculous to make Pilate's Roman soldiers wear crests on their helmets like the horsemen of Napoleon's time. This, perhaps, is a minor detail, but one which deserves mention. The effort to be showy might easily lead to disaster.

It is not only the pictorial effectiveness of American films which should be



THE MERCENARY ARMY IN "SALAMMBO" FORDING A RIVER WHILE ON THE MARCH.



W. E. Thomas Photo.
THE LAST SUPPER, AS RE-CREATED FOR THE SCREEN IN CECIL B. DEMILLE'S BIBLICAL PRODUCTION, "THE KING OF KINGS". THE MASTERPIECES OF DORE AND DA VINCI WERE STUDIED IN PRESENTING THIS INTERPRETATION OF THE SACRED SCENE IN SILENT DRAMA, WHICH WAS WRITTEN BY JEANIE MACPHERSON.



"HAVE THOU NOTHING TO DO WITH THAT JUST MAN, FOR I HAVE SUFFERED MANY THINGS THIS DAY IN A DREAM BECAUSE OF HIM." (MATT. XXVII:19). PROCULLA, WIFE OF PONTIUS PILATE, BESEECHING HER HUSBAND NOT TO PERSECUTE JESUS. VICTOR VARCONI INTERPRETS THE ROLE OF PILATE IN THIS SCENE FROM "THE KING OF KINGS", WHILE PROCULLA IS PORTRAYED BY MAJEL COLEMAN.

considered; there is an infinitely more subtle problem: that of the presentation of character. *Ben Hur*, based as it is on General Wallace's novel, entails no difficulty. *The King of Kings*, however, has no such definite source from which to draw. In sacred history there are traditional types to be considered it is true; yet they must be presented with originality. During the middle ages each of the twelve apostles was given a different temperament and character. They became fixed as firmly in their

molds as Abraham Lincoln or Queen Victoria. If tradition is to be taken into account at all, we know the faces, not only of Christ, Peter, John and Judas, but also of Matthew, Bartholomew and the rest.

De Mille acted here with the same courage he showed in his camera and stage-craft. He made Judas an entirely new person, and did it to great effect. No longer is he the rogue who sells his master, but a heretic, who does not understand the meaning of the

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PROCULLA, THE WIFE OF PONTIUS PILATE, FROM "THE KING OF KINGS" IS HIGHLY THEATRICAL IN EVERY ASPECT, BUT THE TOTAL EFFECT IS ROMAN.

kingdom of God. De Mille's new Judas expected a Messiah more Jewish than the Jews.

The handling of Pilate and his wife is equally interesting. The middle ages made of him a cruel Frenchman who traveled to Rome, and succeeded in securing the procuratorship of Judea. De Mille, however, presents him as a young, and somewhat incapable, man. This is in direct contrast to the information we have from Philo and Josephus, who tell us that Pilate quarreled often with the Jews. Indeed, we know that he was dismissed because of his harsh treatment of some Samaritans. He alone of all the magistrates in Jerusalem inflicted the death sentence. The Roman provinces, and territories under the imperial protection were, at that time, under martial law.

Pilate's wife was a character who could have been portrayed more effectively. Of patrician blood, she held to the superstitions of her class, and, divining a dream which set her mind favorably toward Jesus, she interceded with her husband in his behalf. It is a wonder that she did not influence him more. A great struggle must have gone on in Pilate's mind. Even strong-minded men such as Sulla, Caesar and Cicero paid careful attention to dreams.

Pilate was among the first procurators whose wives shared their travel. A furore for seeing the world, which reached its summit at the time of Hadrian, a century later, was just beginning. From a reaction against the custom in a motion made before the Senate by a crank named Severus, we learn something of the extreme conservative attitude toward such women. "Woman introduces luxury and peace, and by fear retards war," he said. "The sex is not only delicate and unequal to fatigue, but also cruel, aspiring

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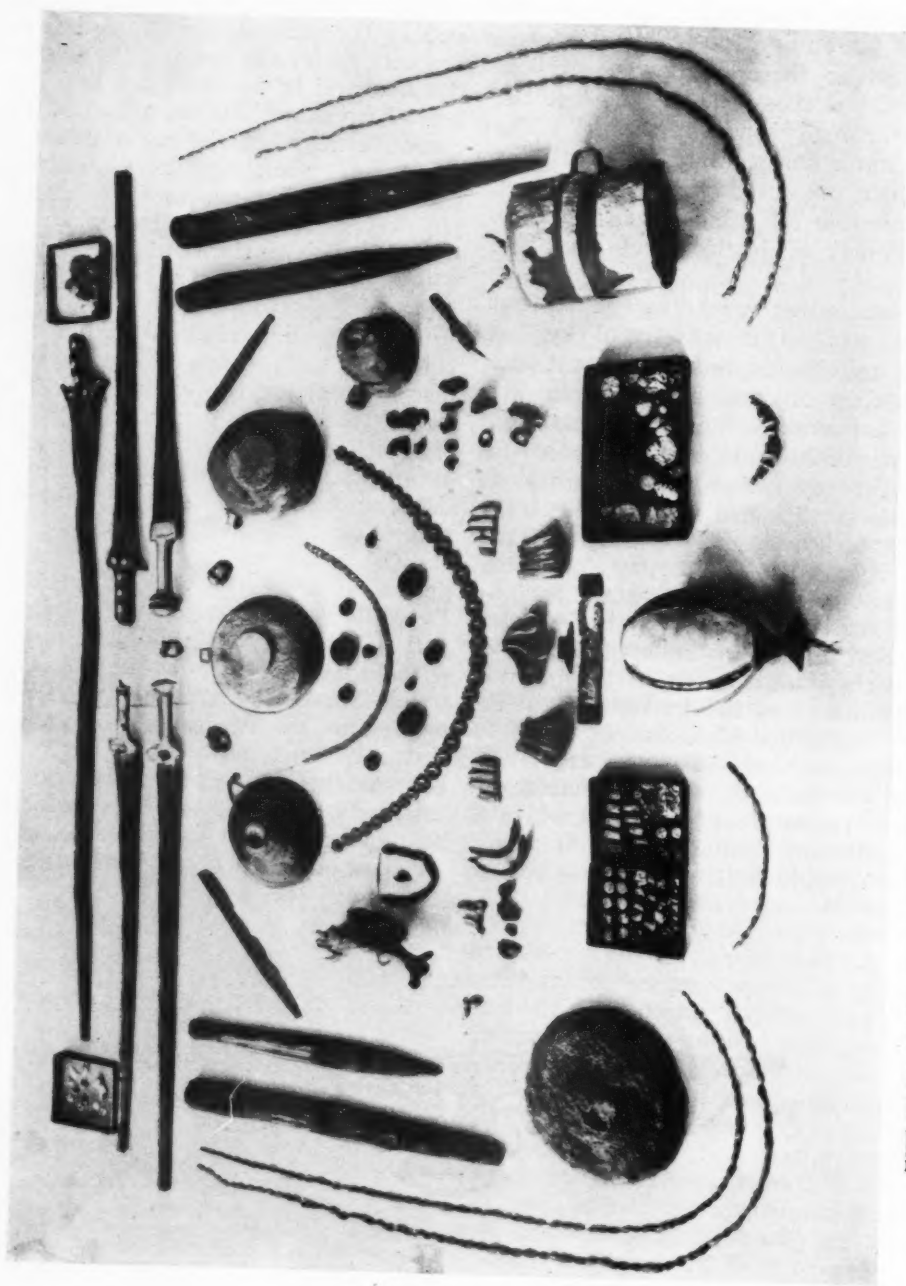
and greedy of authority. . . . By the ladies all affairs are undertaken and transacted; there are two courts of justice, but those of the ladies are the most arbitrary and capricious." The old senator finished his speech with this sentence, preserved by Tacitus: "Now, women rule all things, their families, the courts of justice, and even the armies."

It is amusing to read in Tacitus that "this proposition was heard by few with approbation, but more met it with clamorous objections." Severus was soon answered by Valerius Messalinus, the son of Messala, who defended the younger generation as eloquently as the old senator had denounced it. He said: "The ancient institutions are now changed for the better, for Rome was not beset by wars. Some concessions are to be made to the gentler sex, and far from burdening the provinces they are not felt in the private expenditures of the husbands." "To war," continued Messalinus, "we must go equipped and unencumbered, but after the fatigues of war, what relief was more honorable than that which a wife affords? Besides, the sex, weak by nature, would be left defenceless, aban-

doned to their natural extravagances and to the solicitations of adulterers. Scarcely under the eye and restraint of the husband is the marriage bed preserved inviolate. What must be the consequence when, by an absence of many years, the obligations of marriage should be enfeebled, as in divorce?" No decision was taken, but when the senate met again they had a letter from Tiberius, the Emperor, rebuking the fathers for wasting time.

This long digression on Pilate's wife is to show that without deviating from history, real sources of drama can be found. Although we have no intention of trying to teach anything to such a great artist as De Mille, it seems justifiable to present the example of Pilate's wife to show how chances may be lost through inaccuracies, which are not necessitated by the work as a whole. De Mille needed a woman in the show, and so made Mary Magdalene in love with Judas. Could not that "feminine touch" have been lent by Pilate's wife, or by one of the Roman ladies who certainly must have visited her? The contrast between the classic and the oriental worlds could have been felt by any audience; and, in this case, effectiveness obtained through accuracy.





THE RICH FINDS FROM THE EXCAVATIONS OF THE BEE-HIVE TOMB LAST YEAR AT DENDRÁ.



DENDRÁ.

THE SWEDISH EXCAVATIONS AT DENDRÁ, GREECE

By AXEL PERSSON

THE exceedingly rich results which we obtained from excavations last year at Dendrú near the ruins of the Mycenaean stronghold of Mideia in Greece naturally enticed us to continue working on the site, especially as we believed ourselves able to infer from certain signs the existence of many graves in the neighborhood of the royal grave first excavated. After we had successfully overcome the obstacles, economic and otherwise, which arose just at the moment we had arranged for the excavating to begin, we finally set to work in the middle of June. This year's small expedition was composed of the following: A. Westholm, an archaeologist, draughtsman and photographer already well experienced on Grecian soil; A. Åkerström, the present writer and his wife.

Our first investigations in the neighborhood of last year's beehive tomb

produced negative results. The walls we had discovered there earlier certainly belonged to the Mycenaean period, but they formed part of the foundations of houses, and it was quickly seen that, damaged as they are, they were not of great interest. We therefore transferred our field of operations about 50 metres farther west to a place where the water of the winter rains disappeared into a hole in the ground. It was not difficult to see that we had there a Mycenaean chamber-tomb, hewn out of the rock itself, of a kind met with in many places in Greece. This soon proved to be unimportant, so we began a systematic search for other graves of the same kind, a search quickly crowned with success.

The chamber-tombs Nos. 1 and 3 in Dendrú are like most chamber-tombs so far as size and content are concerned.

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DROMOS OF CHAMBER-TOMB NO. 2 AT DENDRÁ.

Besides the remains of skeletons, we found there vases, small terra-cotta idols, soapstone buttons, glass beads, etc. From Tomb 3 also there came a beautiful vessel of brown and white speckled stone, a few finger-rings of solid gold-wire, a few spiral coils likewise of gold-wire, together with an almond-shaped carnelian engraved with a stag.

It was Tomb 2 which was to give us a full reward for our trouble. It was quickly seen that there we were concerned with a chamber-tomb of an unusual size. The *dromos* or passage which led into the chamber proper, measured 20 metres in length and almost 2 metres in breadth. Its inner end lay about five and a half metres under the surface of the rock.

When we had systematically sought for tombs—it is done in this way: one

digs a ditch down to the rock along its slope, with the intention of eventually intersecting the passages to chamber-tombs—we had struck Tomb 2's *dromos* just by the door. Amid the material which filled it a quantity of large stones were found, which had obviously been thrown down when once before someone had forced an entry. Immediately under this accumulation were found the badly-preserved remains of a woman's skeleton, with two Mycenaean spinning-weights and a long bronze pin. The skeleton lay on a layer containing a number of large decorated objects in glass paste and a quantity of thin goldleaf which once covered them. A find of precisely the same kind was later made in the chamber itself, and it is obvious that the plunderers of the tomb threw these away as worthless when they discovered in the daylight that they were not solid. The burial gifts accompanying the skeleton show clearly that the irruption into the grave occurred in the late Mycenaean period.

We therefore entertained no great hope of making a find of any material value here. However, it was afterwards seen that a part of the roof inside the chamber had fallen in and thereby caused a collapse of the door itself; a collapse which had occurred before the above-mentioned plundering of the tomb. Entry to the chamber was consequently made through the opening caused by the collapse. Accordingly we made an unusually rich find.

The *stomion* or doorway was about 2.30 metres high, and rather more than a metre broad, widening, funnel-shaped, towards the chamber, and 1.60 metres thick. The obstruction in it, consisting of large stones, stood intact to a height of about 1.70 metres. Immediately in front of this lay a wall of smaller stones occupying the whole

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breadth of the *dromos*. When we made our way to the chamber, over the intact part of the door-felling, we found ourselves in a room about 5.10 by 4.30 metres, which had a height of 3.15 metres up to the ridge of the roof. The Dendrá tomb No. 2 is in fact hewn in the shape of a house with a "saddle" roof, obviously forming one of a particularly fine group of chamber-tombs, to which Tomb 2 in Asine and tombs in Argos and Mycenae also belong. I am inclined to place this group in close relationship to the royal tomb at Isopata in Crete, which is rectangular and built of hewn stones.

Upon excavation it became clear that by reason of the slight slope of the rock the *dromos* did not run horizontally into the hill, but sloped with the steepest incline on the outer side, so that the section has the appearance of a sledge-runner. Among the material which filled it we found a quantity of shards of vases, the earliest from a period shortly before 1400 B. C., the latest, according to the prevalent view, from about 1200 B. C.

When the stones blocking the door were removed, there came into sight at the bottom a pair of great heaps of stones like a kind of stone-sill. We guessed that they would cover a pit, and in order to avoid too much excitement in the village—the villagers' attentions last year were often rather a hindrance to the work—we decided to open the pit during the midday rest. On account of the heat, which this year was even more oppressive than in the preceding year—we had as much as 42° C. in the shade—work was carried on from 5 to 11 a. m. and from 3 to 7 p. m. The long midday rest therefore gave us a chance to work undisturbed. We took two of our most trusted workmen with us and set to the task.



DOOR-PIT WITH SOME OF THE BRONZES.

When the heaps were turned over, our gaze lighted on a magnificent sight. The pit, 1.60 metres long, 0.40 metre broad, 0.90 metre deep, was filled to the brim with beautifully patinated bronzes. They lay there exactly as they were put down thousands of years ago, without a grain of sand to deprive them of their brilliance of colors—green, blue, brown. The photographing and drawing of them was a tedious business, and not until the sun sank had we finished the work. We had then no fewer than thirty-three large and small bronze objects in our possession: 6 hydriæ, 7 bowls of various shapes, 4 tripod-cauldrons, 5 lamps, 4 mirrors, 1 spear-head, 1 sword, 2 knives, 2 so-called razors, together with



CONTENTS OF THE DOOR-PIT. THE LARGE HYDRIA IN THE CENTRE STILL CONTAINS THREE OTHER VESSELS.

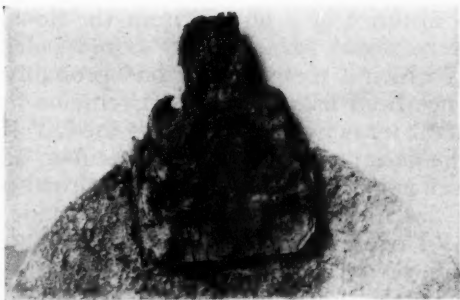
1 six-pointed fishing-spear. To obtain sufficient room for everything in the pit, it had been necessary to place some things inside others; so, for example, no fewer than five vessels lay stuck fast in the largest of the hydriæ. Three of them we have not yet been able to take out. Several of the objects have exquisitely delicate engraved patterns, flower and shell-fish motives, as well as purely linear ones.

This is undoubtedly one of the most beautiful and richest bronze finds from the Mycenaean period that has ever been made in Greece. Especially significant is the fact that a large portion of the objects—sword, knives, mirrors—has still retained the original wooden handles and shafts. The fact that we had brought "Sapon-lac" with us from Sweden and had it ready when we excavated, so that we could drench the handles with it while they yet lay

in position and thus give them greater solidity, made it possible for us to save this find of carved wood which, so far as Greece is concerned, is unique. The most remarkable object is a mirror-handle with two seated women on each side, of whom one holds a mirror in her hand, and another an object which resembles most closely a branch of a tree. When we first discovered the wood it was shrivelled and shrunk, and one could see no sign of figures or ornament. But the wood swelled out when it soaked up the "Sapon-lac" and the figures stood out again as if by magic from the flat surface. In one of the lamps a large piece of Mycenaean cloth is preserved. The work of preservation will certainly have in store various surprises.

The door-pit is now empty and the covering heaps of stones lie back in their place in the doorway.

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MIRROR WITH WOODEN HANDLE.

There remained the chamber itself. The fallen debris from the roof and the stones which had fallen in from the obstruction of the doorway filled it to a height of about $1\frac{1}{2}$ metres from the floor. In that layer of debris we came across a number of hewn stones of an easily worked *poros*, broken and scattered. Some of them had large square indentations, and in one of these a brown rim was distinctly visible, as if of clotted blood, about 1 dm. from the bottom of the indentation. The debris was taken away and the fragments of hewn stone traced on a separate plan of the chamber, numbered with blue chalk and transported to our headquarters, two cartloads of them. By drawing up a special plan and numbering the stones we hoped to be able to determine the original arrangement of the stones, at least with a certain degree of plausibility. The stones, great and small, amounting to close upon fifty, constituted a gigantic puzzle for the next few hours. It was a question of fitting together the fragments, and we moved them backwards and forwards and turned them over and over by the sweat of our brow. We succeeded in putting them together as four hewn stones. First should be mentioned a large slaughter-table, about 2 metres long and 0.85 metre wide, with square

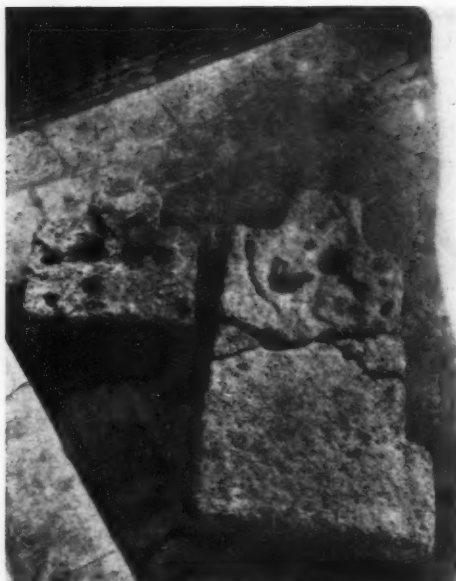
indentations in the corners inside a high wrought rim, which ran round the whole. Two notches, one on each long side right opposite one another towards one end of the table, had most probably had to do with the binding of the sacrificial animal.

Next we had two coarse hewn stones with a smaller projection, respectively 1.25 m. long, 0.64 m. broad, and 0.61 m. long by 0.52 metres broad. In shape they call to mind certain idols from Troy. What makes these stones even more mysterious is the fact that they are provided with incised cavities and grooves calling to mind the cresset-stones in northern religion. Finally, we have a stone slab, 1.20 m. long, 0.80 m. broad, one side of which is hewn



SLAUGHTER TABLE.

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MENHIR STATUTES.

quite smooth, the other furnished with a great number of similar indentations. Guided by the circumstances of the discovery it is possible to determine with a certain amount of probability the original position of these stones in the chamber. With the putting together of the fragments of stone the problem was thus still far from being solved. We shall return to it later.

After the debris and stones had been removed from the chamber, the real scraping of the floor began. Alongside the chamber's inner short wall we first discovered a low hearth or altar, 1.40 x 0.80 metres, and 0.23 metre high. It is built of small stones and covered with a coat of lime. On and close by it copious remains of charcoal were found, and a closer investigation allowed us to perceive definite discoloration from smoke on the neighboring chamber-walls. On the wall at the back, immediately above the altar, at

a distance of 2 metres from the floor, were found seven deeply bored holes in which a metal object had probably once been fixed. Charcoal remains in great mass were met with to the left of the door as one enters the chamber, as well as near the hearth-altar; there also a fire had obviously once been made. Moreover, from these two fire-places a thin layer of charcoal stretched out over practically the whole tomb.

Immediately inside the door were found three lamps of Cretan soapstone, steatite, one standing, more than half a metre high. This seems to have had its place to the right of the door. In addition there were four great alabaster vases, three of them of Cretan origin. The fourth, I believe, of Egyptian alabaster, is clearly more durable than Cretan and shows a characteristic marking. This last vase is exactly the same shape as one which Sir Arthur Evans found in the royal tomb at Isopata near Knossos in Crete, a great *alabastron* of a low, wide *aryballus* type, to use a later term.

On the floor were a broken bronze sword with hundreds of thin white glass beads which had evidently once been threaded and formed a kind of beadwork on the hilt; wild boars' tusks, cut and pierced with a slot, which had adorned a leather helmet; gold objects, among others a mussel-shell and a nautilus-shell, both with exquisite filigree-work; an iron stud an inch in length, with a gold mount at each end decorated in filigree, probably once a dagger- or sword-pommel; a round carnelian engraved with a stag; hundreds of vitreous paste objects of unusual size and with a variety of patterns; sprays, tendrils, nautili, triton-mussels, etc., several of which had still retained a thin coating of gold-leaf. Moreover, we found thousands upon

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thousands of small glass beads—an approximate estimate points towards 40,000—of different colors, white, blue, yellow and brown, which doubtless adorned a beaded garment. Thanks to our "Sapon-lac," we were successful in taking up great flakes of earth with hundreds of beads lying close together, and they show clearly a bead-pattern worked in colors. The long and tedious work of preservation which awaits us will give interesting results on this point. Abundant remains of pottery were found in the chamber; only after the work of cleaning and preserving has been carried out, will they allow us to date the tomb more exactly. Yet, judging by what I have already seen, I believe I can allot it to a time shortly after 1300 B. C.—that is, therefore, about half a century later than last year's bee-hive tomb.

On clearing the floor we found two smaller pits below it, one immediately by the hearth-altar, the other near the western long wall; they measured 1 x 0.30 m., and 0.65 x 0.30 m. respectively, both being 0.49 m. deep. The pit by the wall had evidently been emptied by the plunderers of the tomb: just by it were the remains of a feline animal, also some bird-bones, but the pit itself was completely filled with washed-down soil. The second pit, on the other hand, had escaped the notice of the plunderers. It was full of animal bones, belonging to cattle and sheep, or goats. Among the bones, which lay without any arrangement whatsoever, was found a silver cup with a gold rim, certainly rather badly gnawed by Time's tooth, but yet not in such bad condition that it cannot be restored by a skilful mender. It has a decoration in relief along the rim, as far as is visible merely of an ornamental character. In the same pit besides this were a large,

unusually beautiful carnelian with two recumbent oxen on it, a large ivory flower with a movable pistil, and at the bottom of all a sacrificial knife, 0.32 m. long.

And afterwards? Indeed afterwards there was nothing more. Not a human bone, not so much as a tooth! And yet no doubt can be entertained that this is a tomb, and a fine tomb. But it is, in spite of its rich content, an empty tomb—a cenotaph.

[What follows is a considerable abridgement of Professor Persson's theoretical conclusions as stated in his original manuscript.]

I have taken into consideration the possibility that it might perhaps be an artificial cave-sanctuary, but I had to reject the hypothesis. In favor of the



LAMP, WITH PIECE OF MYCENAEAN CLOTH, AND A KNIFE WITH WOODEN HANDLE.

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tomb theory speaks first and foremost the whole form of the construction: *dromos*, *stomion*, chamber—exactly as in other Mycenaean chamber-tombs. Additional support to the tomb theory is afforded by the way in which the *dromos* and *stomion* are blocked up. The material which blocks the former is of the kind normal for a chamber-tomb, with numerous fragments of vases interspersed in the earth. As in other tombs we have examined, we found shards of the same vessel in the *dromos* as well as in the chamber; the presence of these in the passageway can be explained by the sweeping out of the chamber after the sacrifice which had taken place in it, in the course of which some of the vessels had been smashed against the pyre on which the more destructible gifts had been offered. The Dendrá bee-hive tomb showed this clearly. The *stomion* was blocked with large piled-up stones; immediately before this obstruction lay a wall of smaller stones occupying the whole breadth of the *dromos*. The bee-hive tomb was closed up in exactly the same way. The blocking up occurred, judging from all the signs, shortly after the chamber was used.

We therefore assert that here it is a question of a cenotaph. The thought which lies behind the cenotaph both on Grecian soil and elsewhere is the calling home of the soul of him who has perished in a distant land or on the sea, and the preparing of a home and resting-place for it in the empty grave.

Tomb 2 in Dendrá postulates, therefore, that the owner or owners perished in a foreign land or on the sea. Their survivors have done their best to bring their souls to rest—a desire certainly dictated less from piety than from fear—in order that they shall not, like Elpenor's soul in *Nekyia*, hover around, re-

taining their consciousness. The ritualistic burial and destruction of the body, according to Homer, make the soul unconscious—and therefore less dangerous to the more happily circumstanced survivors. The tomb was fitted up as comfortably as possible, with a strongly-built hearth to warm oneself at, with the dead person's household goods and weapons to which the soul of the deceased clung in life. The thought which later reappears in the Greek hero-cult, that part of the dead man's *δύναμις*, (force), clings to objects which were in intimate contact with him, must therefore go back to the Mycenaean period.

"Satiety of blood" was the soul's—just as it was the later hero's—chief desire. The great slaughter-table in the Dendrá tomb clearly enough bears witness to this. It is certainly the first of its kind, but already earlier we have various pictorial representations of similar ones on engraved stones and impressions from seals, and also on one short side of the famous Hagia Triada sarcophagus. Unlike all others pictured for us, our table did not have legs, but rested on piles of flat stones, found with the fragments of the table itself. The animals slain on it were cattle and sheep, or goats, as proved by the bones and teeth preserved in the sacrificial pit—the very animals which appear in the slaughter scenes on the Hagia Triada sarcophagus and on gems.

So far everything is well and good, and one would expect therefore the matter to be clear. But in addition there belong to the tomb's inventory three stones which require explanation, namely, the two stones like idols and the sacrificial table with the indentations.

(Continued on Page 291)

CLIFF-DWELLER LANDS

By LILIAN WHITE SPENCER

IT was mid-June. With flowery wanderings trailing behind, we had climbed to high adventure on the Continental Divide at the summit of Wolf Creek Pass, Colorado, in the heart of the San Juans. On top of the world, amid unutterable sublimity of height and forest and snow, we had camped through a night of hazard and winter; then, for long morning hours, worked our way through that final drift under a summer sun, but at last, in the long lights of afternoon, our liberated craft poised for downward flight on the edge of the abyss.

Words are nothing in this vast reality. We drove in silence. Yet there was relief for hearts too full: strawberries in bloom, coaxed by hot sun-rays from the snow; emerald splashes of fern; bird songs; a glimpse, far down, of flat green meadow and tall white new-leaved aspens to make one giddy with joy. In half an hour, from December, we dropped to sweetest May. We seemed to fall, appallingly, to valley scenes of summer.

Human tragedy smeared one ugly stain across this virgin wilderness. Below, in delirious waters at the bottom of the cliff to whose side we clung, a sullen blood-red note gleamed through pearly spray: a scarlet automobile body. We had heard the tale. A man and woman caught in a cloud-burst a year or so ago. The road held, but—perhaps rain or wonder blinded him—the driver swerved an inch too far.

Aspens leaned over us, their attitude only a memento of snows lately borne, but it seemed delicate entreaty to remain. We emerged between their

tremulous arches, which flamed a masterpiece beyond: water in gushing white beauty, plunging from the center of a sheer mountain-wall on the other side of the way. Great rock formations, worthy gates, lifted like medieval castles from San Juan basin lands.

We dared not stop; we were a day and a half behind schedule already. Far above, serene with reflected sunset, rose wonder upon wonder of granite and snow. We were no longer following a river gone mad. Its bosom stirred gently with memory of the heights, but it lay placidly in the arms of tranquil fields. New reality faced us—Mesa Verde.

There was an overnight stop at frontier civilization; then on to Mancos and Cliff-Dweller lands!

Pastels. Backgrounds of tremendous cliffs, dun and glistening, hedges of scrub oak, staunch small brothers of aspens playing over the landscape in squat green hordes. A soft gray sky pillowed colossal white heads of peaks, the great La Platas, mistily blue on horizons that seemed melting into sea. Purple reaches of larkspur, and beyond, dandelion fields with sheep grazing on cloth of gold.

It was a steady climb through dense dwarf wood, that, excepting bare patches sheared away for farms, covered all but the road with thick green fur. Then we sped along an opulent river valley, meeting cowboys riding out of their "historic yesterday", and whirled by acres of sage and thousands of sheep, gray upon gray; lambkins lying like wee boulders in silver fields.

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CONTINENTAL DIVIDE, WOLF CREEK PASS.
COLORADO IN JUNE.

Now we mounted on pallid ledges, arrayed in scanty colorful tunics of leaf and tree and flower, to increasing miracles of view. Far and far, the mesas stretched before us, stupendous, long, green-crowned levels, with yawning cañons between, whose lofty foreheads rise precipitously from the plain. Surely this was the crest; yet still we climbed through corridors of oak and sombre columns of cedar and piñon.

At one side, like an ocean floor swept bare, we saw the purple distances of Montezuma plain. The moon might have leaped from that vast hollow bosom to the sky. Forests are small dark stains upon its breast and towns look like toy villages. A bright pebble shines—a lake.

Down we maneuvered in a maze of hills, then up and up. Ship Rock, the famous landmark, rising out of New Mexico sands, descended with us, mounted in our wake, and always, ahead, the terrible brown mountain, Sleeping Ute, witnessed our rise and fall. Old cedars crowded about in wavering ranks on either side, giving venerable welcome to domains they

have guarded through the centuries. Sage brush at their feet seems hoary with antiquity and grown through countless years to the dignity of trees.

Spruce Tree Camp at Mesa Verde is a restful terminus to the drama of approach. The pleasant office-dining building confronts the wayfarer like a genial host, and the museum, which borders on unutterable charm, seems to wait, discreetly, in the rear. A tent village in the grateful shade of trees offers repose. There is needed respite from raptures of nature on arrival at civilized comforts in this far place.

Yet soon, inevitably, one is drawn to the edge of the bluff and gazes incredulously into a vast hole, like a smaller Grand Cañon, exquisitely paled. A pointed black forest surmounts the distant opposite rim. That day its serrated edge clove roughly through a flawless

turquoise sky, accented by one slow, broad-winged blur of jet uttering discordant cries. Never have I seen the like of Mesa Verde's crows except among the solemn rooks of London Tower.



BALCONY HOUSE, ROUND TOWER, MESA
VERDE.

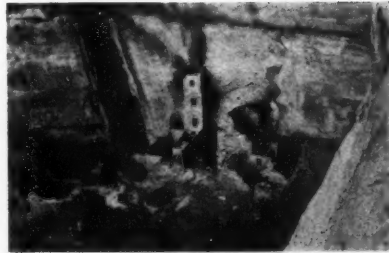


SHIP ROCK, NEW MEXICO.

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From the feet of this high dark wood pours a torrent of sheer blanched cliffs, down, down, down, until, arrested and frozen into a stupendous arch, they curve over the abysmal floor, indescribably venerable with its thronging cedars, whose withered gray branches seem old as the world. This is the setting of that white architectural jewel, Spruce Tree House, the first cliff-dwelling to meet the new-comer's gaze.

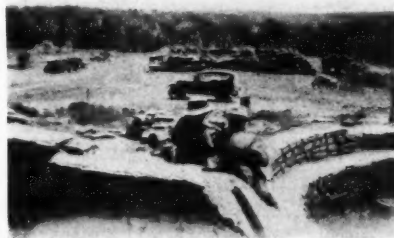
Not the least joy of Mesa Verde is that here all are privileged to dream. It is a haven for poets as well as scientists. The latter's theories do not hamper imagination so much that it may not rise on many a charming flight. While learned guides talked of *kivas* and *sipapus*—the one, men's ceremonial chambers in this ancient land, the other, that orifice in their midst supposed to lead to gods and to the dead in the underworld—I wandered off alone into the old, old years. I took that magic journey whenever I trod among these great pale memorials of a bygone race: Cliff Palace, Far View House, Sun Temple and the rest, peopling the



SQUARE TOWER HOUSE, MESA VERDE.

ghostly quiet with beauty of their prime.

My fancy loitered over the pottery-making of patient women artists: curves of white and black, huge as bathtubs, small as toys for dolls, with surfaces hard for steel to scar, elaborate in whorls and dots, circles and angles, whose perfection of line is marred but by the loving incorrectness of hand-wrought ware. Such designs embroidered

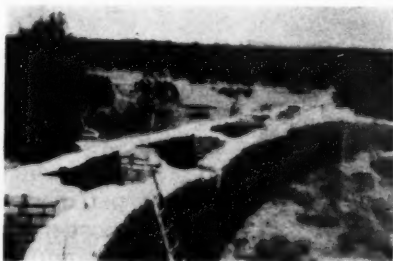


DR. FEWKES ON WALLS OF FAR VIEW HOUSE, MESA VERDE, COLORADO.

the robes of Helen of Troy.

My dream saw at her neglected three-cornered hearth, a mother, crouched over a dying babe. I had met its tiny mummy in the Denver Museum. Through the havoc of uncomputed time, the wee face still holds the tremulous sweet pucker of an infant's smile. In a high shadowy recess, forgetful of *kiva* rites and the hot toil of the farm, I seemed to hear a youth playing love songs on his flute. Have I not seen his instrument guarded under glass?

Winged thoughts watched them all: beautiful brown people, laboring up and down steep cliff-trails and notched tree-trunk ladders, their mighty water-jars borne on yucca head-rests, or



SUN TEMPLE, MESA VERDE.

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SPRUCE TREE HOUSE. MESA VERDE.

carrying home, strapped to great breast- and forehead-bands, the harvest of those upper fields. I listened to their happy laughter, under star and moon, in glades about their cities, whose depths, then, as now, offered many a picturesque tryst and ramble under cedar trees. Often a sweet plaintive cry echoed through the still abyss, wistful and eerie as a spirit voice: a rock-wren—the mood of the cañon manifest in sound—the Artist's last perfect touch.

A sojourn of months at Mesa Verde must reveal new wonder daily. Its solemn beauty has a thousand moods, and excursions are endless, as for miles the region is honeycombed with remains of prehistoric life.

Fortunately, a few days of hard work reward one with the richest revelation. Health and vigor are demanded, as walks and climbs are arduous and paths are often high and narrow. Achievement is a personal struggle and one's garb must be practical. At times, stout ladies in pumps and

pants, sophisticated hats and coveralls, occasion heartrending leaps from the sublime. After one trip, these usually essay all others by eyesight from the rim.

The aspect of Mesa Verde, shut off by snow from October to May, is surpassing at all times. This romantic tableland is fair in summer, royal in winter; but climax comes when autumn sets the scrub oaks on fire. O to see the mesas in scarlet and gold!

Spruce Tree House, Balcony House, Square Tower, superb under their overhanging bluffs, raise pale magnificence of stone laid on stone, hewn and mortared in perfect strength and harmony that defies the storms of centuries. They are towns and fortresses, with towers, courts, *kivas*, great terraces and haunting mystery everywhere. A few could repel the attack of armies at Balcony House, and the high, pallid shaft of Square Tower looks down long vistas of Navajo Cañon. What did it watch?

In Fire Temple, that shrine of the depths, once through centuries, burned what was thought to be perpetual flame.

Cliff Palace! Its creamy grandeur rises on a high proud pedestal three hundred feet long and an hundred feet above the cañon floor. The tremendous tawny roof under which it rests curves over like a petrified tidal wave. It is the largest, most majestic of these subterranean community homes. Once hundreds dwelt in this

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marvelous village, shaped like a crescent moon, at whose northern point stands that castellated wonder, the Speaker Chief's House. Long ago, the high-priest and town-crier from its eminence gave his people news of the day. There are square and round towers, walled chambers and *kivas*, confronting our question with their ghosts.

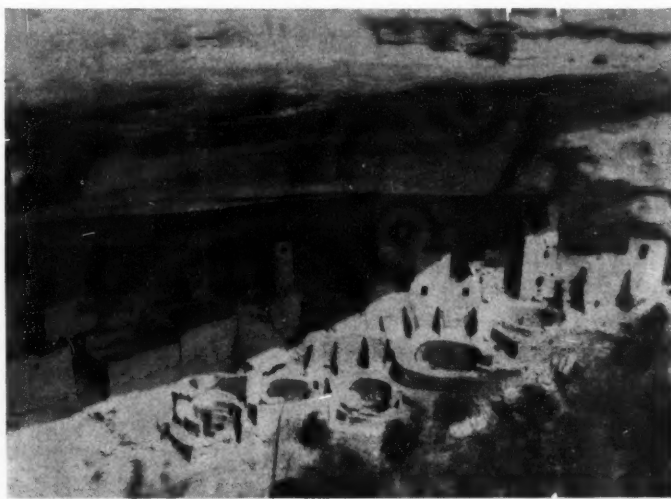
A mummy princess was found in Cliff Palace, regal as any lady of the Nile. She was wrapped in a priceless robe of bluebird-feathers, and the veil that screened dead beauty was woven of thistledown.

Seen in the light of afternoon, whose sharp shadows cut like knives athwart that splendor, so old and white and still, Cliff Palace is like the city in the vision of John: "And the light of a candle shall shine no more. The voice of the bridegroom and the bride shall be heard no more at all . . . How much she hath glorified herself and lived deliciously for she saith in her heart: 'I sit a queen'".

Once, far away in long-lost centuries, the first rude wanderers of Mesa Verde came on an object that seemed infinitely sacred to those barbarous adorers of the sun. It was a large flat stone, bearing the imprint of a fossil palm-leaf of the Cretaceous Period. To primitives, those wide circular rays were an image of their god. Perhaps it arrested the early earth-pit colonist and they turned from nomad life to

locate around it, gradually, through many generations, giving worthier veneration till devotion and culture culminated in making it the cornerstone of a magnificent shrine. The first folk of Mesa Verde dwelt rudely on top of the mesa; their descendants built the marvelous houses of the abyss and then overflowed to the top again in the more glorious achievement of Sun Temple and Far View House.

Sun Temple is triumphant on a towering cliff and is the highest type of Mesa Verde architecture. In and about those great D-shaped precincts all the cliff-dwellers could have gathered to worship in unison the pictured face of their god. With awe one walks about the wonderful old walls, skillfully repaired and protectively covered. The happy day of my visit it was joy to see that Nature is still faithful to the ancient cult. Through earth floors and a thousand crevices appeared radiant faces of flowers in sun liveries; not one pale acolyte among



CLIFF PALACE, MESA VERDE.

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them; all wore ardent variations of red and gold.

That splendid sacerdotal pile was never finished. Suddenly the builders left their task and disappeared into the unknown. Why? Archaeologists say Sun Temple is Mesa Verde's most recent structure. When was this climax

palaces are touched with dusk, though above the sky is still richly blue, guides and sightseers mount quickly to the top. When the darkness is ebony, slit with gold, there is a huge camp-fire and laughter round it, and the genial host, Jesse Nusbaum, superintendent of the park, comes to the expectant circle to talk of the cliff-dwellers under the stars.

One learns much of the three cultures that were here and of the corn goddess, held in deservedly high honor by those to whom the sun was father, and the earth, mother, nourishing them from her great brown breast. There are no dramatic theories advanced for the disappearance of this people, it being considered a slow dispersal, aided by failure of crops and water, hastened, doubtless, by reports of better conditions to the south.

Yet, those arrested

walls of Sun Temple do not seem to tell that tale.

Dr. Fewkes, until his recent retirement one of the Smithsonian's scientists, believes that the Hopi, who inhabit stone houses of similar structure on isolated rock mesas near the Grand Cañon, are descendants of the cliff-dwellers.

Our visit to the Green Tableland ended one afternoon when we drove out over the mesa from Spruce Tree Camp. But there was still reprieve in a final meeting with Dr. Fewkes, at work in the outer fields. We passed over prehistoric villages and reser-



SUN TEMPLE, MESA VERDE. PROTECTIVE COVERINGS ON TOP. NOTE THE MASONRY.

of its culture begun? When was it abandoned? Did terror come from the north? Did fire rain from heaven? These are fancies of the unscientific, reply the learned ones.

There is some evidence of the period of desertion. Sufficient time has elapsed for enough soil to have accumulated in empty chambers—blown breath of countless years—to fill them up and to permit trees, centuries old, to spring from this slow gathering of dust.

Evening at Mesa Verde is fair. When the soft feet of twilight approach the depths and the pure outlines of the

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voirs, buried beneath these lofty moors, gray with aged cedars and sagebrush, and came to final climax at Far View House, a castled city, terraced to the height of three stories and confronting glory.

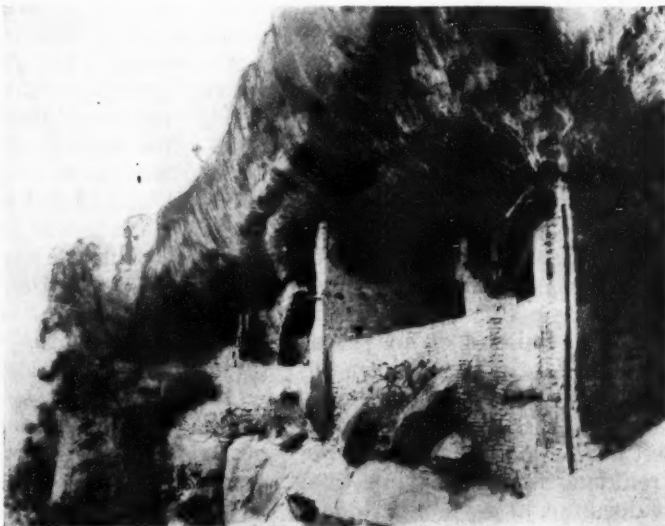
Below the nearby sumptuous vistas of cañon and mesa, in the purple desert, four States meet. Ship Rock, on which legend says the Navajos came to this land from the north, sails on its sandy sea. The Sleeping Ute that, so the tribes whisper, will rouse one day and destroy the white invader, is terrible toward sunset. The horizon is pierced by Colorado, Arizona, and Utah peaks.

Beyond Far View House, in a strip of excavated earth, Dr. Fewkes was bending over, lifting something lovingly from the ground. I came toward him, and he put it into my hands, fresh from its grave in enigmatic time. It was a vase that only he and I had touched since . . . ? The grime of thousands of years, perhaps, was on its

delicate curves of white and black, scrolled with a charming design.

"It is like Bokhara ware," said Dr. Fewkes.

Bokhara! That proud province of Central Asia, called by the ancients Sogdiana; never sullied by the clutch



BALCONY HOUSE, MESA VERDE.

of Rome and known to Marco Polo; whose race, from the dawn of records, has been reported brave and far-wandering. America, they say, was peopled from Behring Strait . . .

THE SWEDISH EXCAVATIONS AT DENDRA, GREECE

(Continued from Page 284)

The two stones resembling idols are menhir-statues; of that I no longer entertain any doubt whatever. But both their size and shape, and above all the cressets and grooves incised on them, forbid us simply to connect them with the ordinary idols from the Ægean area of civilization. For Greece

is not included in the otherwise extremely extensive area of distribution of cresset-stones. They make their first appearance during the megalithic civilization, but can afterwards be traced even down to the Iron Age.

Formerly the opinion was quite uni-

(Concluded on Page 300)

BIOLOGY AS PORTRAYED IN ANCIENT ART

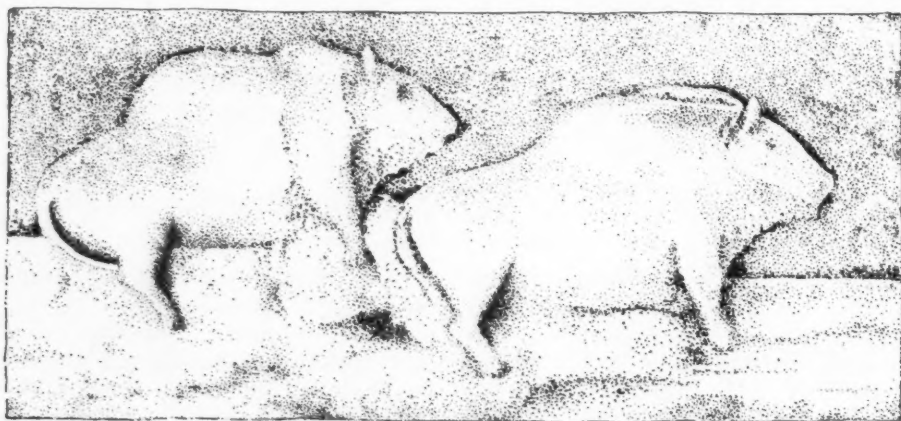
By MABEL LEA HEDGE

IT IS interesting to trace the portrayal of animal and plant forms by artists throughout the ages, because man attempted to carve and draw animals before he attempted the human figure; and also because, almost without exception, primitive artists have portrayed animals and plants exceedingly well. The most critical and interesting period for us to observe would be of course the early periods of art, when man first began to draw and model spontaneously and naively. The first artist, so far as we know, must have lived in the Quaternary period, a million or so years ago. If we consider the period from the Quaternary age to the time of the Parthenon (about 500 B. C.), when artists worked with conscious perfection, we cover a tremendous period of time, even though it does not bring us up to date. During those many thousands of years art did not grow with steady and increas-

ing perfection. It sprang up like a flame in various parts of the world, and like flame, burned brightly, flickered and died out.

The first artistic efforts we know seem to have been executed in the post-glacial period, when men were living rather comfortably in caves, and when the terrific struggle for existence had somewhat diminished. They evidently had a little time on their hands, as the climate was livable and food plentiful. Reindeer, bison and mammoths were all about them to act as models, and their bones furnished the artist with implements. What was more natural than that men should try to represent what they saw, carving in soft stone or on the bones of eaten animals?

It is supposed that, like children and savages of today, prehistoric man was first attracted by symmetry, rhythm and color. Then he tried with much effort to represent objects



1. Two bison, carved in the round
Cavern of Tuc d'Audoubert (Ariège)
(Reinach, Apollo)

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in the round, as being more like what he really saw. Objects in the flat would take more imagination and skill; and he was struggling for realism. Since animals were what his food, and therefore his life, depended upon, it was natural that he should first try his hand at modelling them—possibly with the idea of attracting them. Suggestion and expectancy would be strong factors in guiding his artistic tastes. After figures in the round had been, to a certain extent, mastered, he evidently tried figures in bas-relief, then engravings, then paintings. After he had mastered the art of portraying animals, he probably tried human beings and then plants.

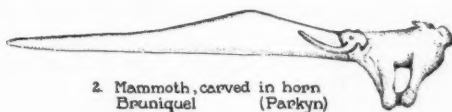
Of the figures in the round which are the most ancient, one of the most perfect is the group of two bison (Fig. 1) found in the cavern of Tuc d'Audoubert. The animals are lifelike, and so exceedingly well modelled that we marvel at the artistic skill which could produce them with training so lacking. Many implements have been found, cleverly contrived out of the femurs and humeri of large animals. Some of them are excellently adorned with the figures of animals, as in Fig. 2.

Numerous examples of engraved animals exist. These are surprisingly well done. Primitive man, from having to pursue, kill and eat the animals around him, had gained an intimate, though perhaps unorganized, knowledge of animal anatomy; nor was he such a fool as we sometimes think he must have been, or he could not have made so accurately and even sympathetically, such drawings as that of the reindeer, found in the Kesslerlock Cave, Thayngen, Switzerland. There a reindeer is represented, standing ankle-deep in water, its head bent down as if to drink. In the Lorthet engraving (Fig.

3) we find a group of stags, natural and full of action, even the little hoofs accurately drawn. The vacant spaces in the design have been filled in with fishes, salmon evidently, and there are two eye-like objects in the upper corner, possibly magic signs.

In the caves of France and Spain we find some of the most interesting forms of the cave-man's art, paintings of animals and occasionally of men. They are done in colors, usually red, brown and black, and are wonderfully spirited and vigorous. We find paintings of horses, mammoths, oxen, bears, rhinoceri, reindeer and bison, fishes, swans, ducks and boars—a large variety and all drawn as though the artist gloried in the speed and action of his models.

After the weather changed and became warmer the reindeer migrated, the men of the Pyrenees region died out, and with them their art. The next period shows men more skilled in implements but less interested in art. We have some examples of engraved tools, but their designs are geometric. For some mysterious reason, all repre-



2. Mammoth, carved in horn
Bruniquel (Parkyn)



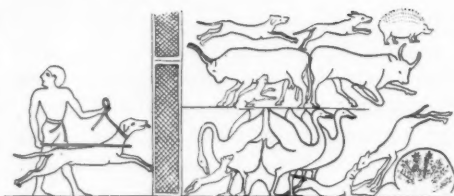
3. Engraving of stags, on stag bone
Grotte de Lorthet, Hautes Pyrénées
Partly restored by Sir Ray Lancaster
(Parkyn, Prehistoric Art)

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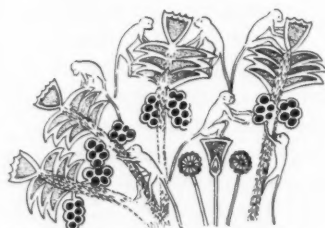
sentations of animals are missing, and we wonder what could have happened to make all figures of men and animals anathema. Since thousands of years elapsed before art flourished again in France, let us turn to Egypt, where we find a vigorous expression of living forms.

Since the Egyptians were an agricultural people, dependent upon the Nile for their crops and upon their cattle for food, it is natural they should depict the scenes they knew best in the pictures upon the walls of their tombs. To secure for the deceased a happy, well-fed future life, they painted cheerful pictures of him hunting in a field rich with animals, or sitting in his house with numerous servants preparing food for him. In some of the tombs they were not content with mere pictures on the walls; they made little models, like doll-houses of today, of barns well filled with cattle, of kitchens with servants preparing food and drink—in fact all the activities which a well-to-do person would need for his material comfort in the next world.

Although the Egyptians had a highly conventionalized way of representing human beings, they were more informal in their method of representing animals and plants. Of course, they had no



6. Hunting scene - Tomb of Gournah
Ferret - *Histoire de l'Art*, vol. I



7. Goldsmith's work - Tomb of Kenamon
Bulletin, Met. Mus. Art. March 1918



8. Painting of geese, - from an old kingdom tomb at Medun
Breasted, *History of Egypt*



9. Asses (papyrus)
From, - Paton, *Animals of Ancient Egypt*

knowledge of perspective and when they attempted complicated scenes, they got into trouble. Their views of country or garden scenes are without foreshortening and look like mere maps; and when they attempt to portray a flock of cattle or birds, they merely paralleled the outline of the foremost animal and casually multiplied the number of legs, often coming out with an uneven number (Fig. 9). Notwithstanding this archaic treatment, the Egyptian was a keen observer of nature, and when he did not be-

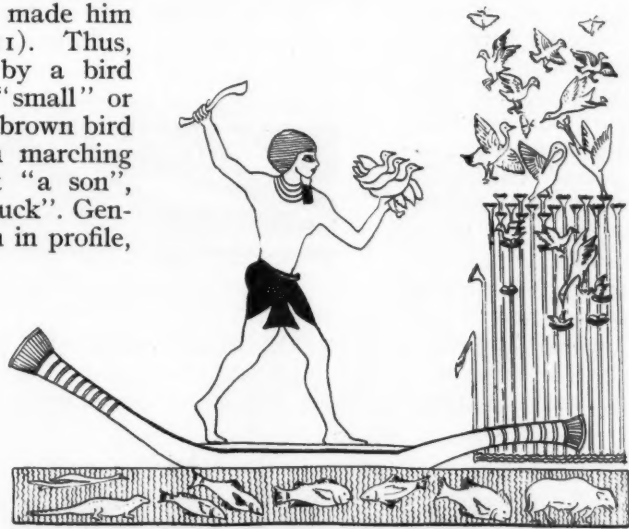
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come entangled in his technique, represented with charm and grace the things which he was quick to observe. In Fig. 10 notice the young birds and eggs in the nests, the fishes in the water and the crocodile (or salamander?) and pig in the probably muddy regions on either bank of the river. Also, in the bit of jewelry work in Fig. 7, the Egyptian was keen enough to know that the monkeys of his region used their tails for balancing and not for grasping—hence their tails hang straight down. Plant forms, though mostly confined to the lotus and papyrus, were very common to them and are conventionalized in their jewelry and introduced casually and naturalistically into the background of their pictures.

Animals and plants, but especially animals, played a large part in Egyptian writing. With his natural conservatism the Egyptian seized upon the striking characteristics of an animal, and with a few lines, made him convey an idea (cf. Fig. 11). Thus, "great" was represented by a bird with an angular tail, and "small" or "contemptible" by a small brown bird with a round tail. When marching erect, the pin-duck meant "a son", but when huddled, merely "duck". Generally an animal was drawn in profile, but occasionally a front view would be more characteristic: *i. e.*, the head of an owl, or the wings of a bird. When a lizard, scorpion or butterfly was represented, a top view was given. Such delicate distinctions in meaning called for careful drawing of the hieroglyphics, and to our

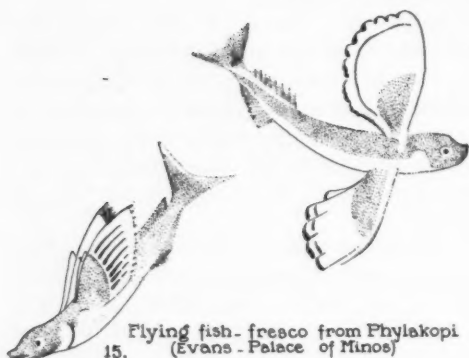
delight we have found sculptors' models to guide young artists. There is a set of them (Fig. 14) in the Metropolitan Museum; plaster models of birds and sheep, bulls and serpents, very academically modelled but exquisitely delicate and accurate in details.

We know that the Egyptians, Mycenaeans, and Minoans must have been living at about the same time, and must have interchanged ideas and works of art. Though the Minoans must have received inspiration from the conventional Egyptians, they could have developed a style of art sincere and entirely their own. Perhaps the root of the matter was that, though they probably believed in a future world of some kind, they did not let the idea dominate their lives, as did the Egyptians—at least one would think so, because thus far, only Min-

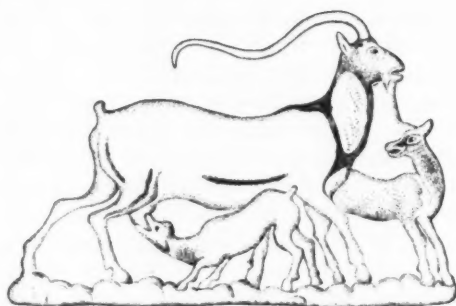


10. A noble of the old kingdom, hunting wild fowl with the throw stick, from a skiff in the papyrus marshes.
From - Breasted, History of Egypt

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15. Flying fish - fresco from Phylakopi
(Evans - Palace of Minos)



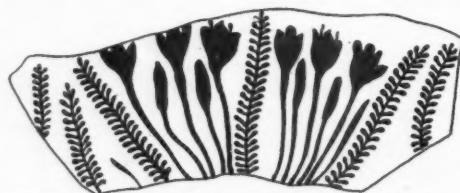
16. Faience panel - goat and kids
(Metropolitan Museum)

oan palaces have been unearthed, not temples.

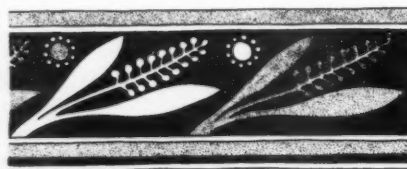
Of all the styles of ancient art, the Minoan gives me the greatest thrill. There is a freshness and a spontaneity about it which some of the other more conventional and more perfectly executed forms of art seem to lack. We could tell, just from the decorations on the rather meagre collection of art works left to us, that the Min-oans lived on an island. They were profoundly influenced by the sea, by the things which lived in it, by the wind and the rain and the things growing and living

on their island. Their earliest decorations expressed ideas rather than concrete forms. The spirit of motion im-

pressed them; and they tried to represent it by spirals and zig-zags. Later on, as their hands and eyes became more trained, they tried to represent the things in the sea. They represented, with marvelous sincerity, fishes of all kinds, sea anemones, octopi, shells, sea urchins, corals and hydroids. Sea-weeds attracted



20. Fragment of Gournia pottery - crocuses and ferns
(from Evans, Palace of Minos at Knossos)



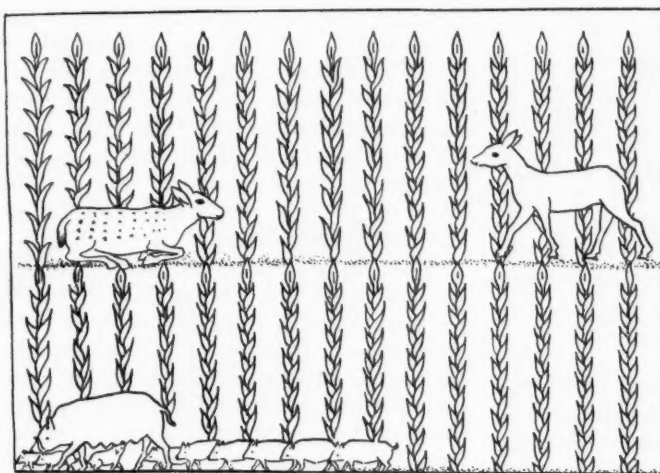
21. Flowering olive sprays
(from Evans, Palace of Minos at Knossos)

and the ferns and grasses of dry land. Crete is noted for its lilies and crocuses and wild gladioli, and these,



25. Cretan hieroglyphs
(Evans - Scripta Minoa)

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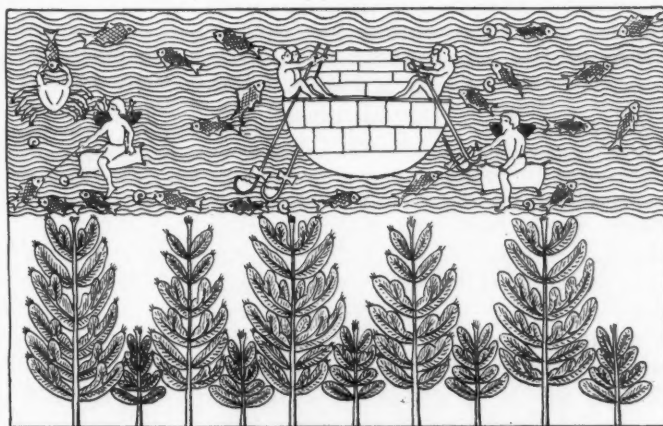
26. Wild boars and gazelles. Assyrian

with ferns and grasses, are frequent forms of decoration. They decorated their vases and utensils and the walls of their palaces with things that gave them pleasure and interested them. The well-known fresco of the vigorous youth gathering crocuses and putting them in pots is full of freshness and unassuming grace—as is also the painting at Aghia Triadha of the cat, stealing through the ivy leaves upon an unsuspecting pheasant. The Minoans had an almost child-like way of selecting the essential characteristics of a plant or animal; but they combined with it a mature artist's skill of arrangement. In the little fragment of pottery decorated with crocuses and grasses (Fig. 20), and the border of olive sprays (Fig. 21) we know at

once what the artist wanted to represent. We also feel aesthetic pleasure in his line arrangement and the balance of his masses of light and dark.

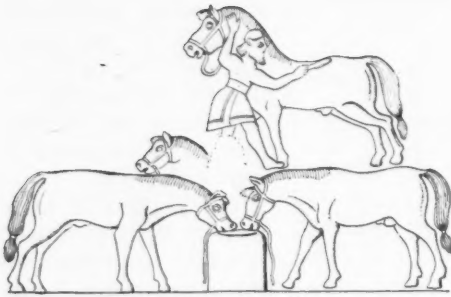
The earliest Minoan pottery was decorated in white on a lustrous black or brown background. Later on yellow, orange, red and crimson were added. The black ground was later changed to a dull purple. As the Minoans had no green, they represented natural

objects as either light on a dark ground, or dark on a light background. They were skilled in nearly all branches of art. In their faience work we find some especially charming natural forms—flying fishes, sea shells and groups of animals. In the little group of the mother goat and her two kids (Fig. 16) we find a combination of naturalness and artistic grace. In the late period of



27. Fishing scene
(Layard. Monuments of Ninevah. ser. 2)

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30. Assyrian stable scene
(Layard. *Monuments of Nineveh*. ser. I)

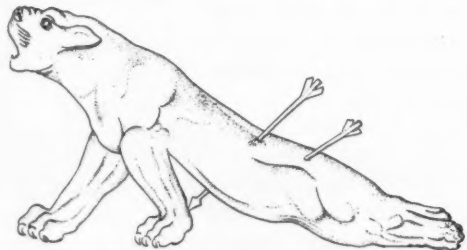
its history; Minoan art deteriorated, the artists became careless and their natural forms grew conventionalized; but in the middle period, when the artists were strongly influenced by nature and tried to represent the essence of what they saw, no art could have been more exuberant or more charming.

When we turn to the art of the Assyrians, we are impressed at once by the solidity of it. They surely must have had a heavy sense of humor! Their people are sturdy and have thick legs, their animals are well fed and solid; even their trees have a thick and unbending appearance. The Assyrian artist never worked from the nude, and for that reason, probably, was a little vague and uncertain about the human figure, and portrayed it badly. Animals, however, he saw all about him, and had ample opportunity to draw carefully and well.

The Assyrians were a fighting people. When they were not fighting their neighbors, they were fighting lions. The majority of their art works seem to be bas-reliefs which tell the stories of their victories with vigorous sincerity, sometimes with amusingly child-like literalness. For instance, there is a relief of Sennacherib marching with his soldiers up the bed of a stream, between wooded mountains. The

heights that overlook the stream are represented by the usual network of cross lines, but the artist was evidently puzzled to know how to impress upon his spectators the fact that there were trees on each side of the stream. He solved the question by having the trees on the far side stand up, and on the near side upside down.

This same literalness, when applied to the portrayal of animals, brought very successful results. Since lions were heard roaring on their hillsides at night, and were daily killed and dragged into their midst, the Assyrians liked to represent them in their sculpture, for it showed their skill and prowess. From frequent observation they must have learned quite a little about anatomy. In the statue of the lion in Fig. 31, they have observed that an arrow through the nerves in the center of the back paralyzes the hind legs; the dying lion, with roars of agony, crawls forward on its forelegs, its hind legs useless. Horses were another favorite subject—short, thick-set horses, with muscles well marked. Mules for beasts of burden were used, and horses kept for war and the chase. Notice, in Fig. 30, how carefully treated the horses were. The Assyrians loved dogs, too, training them skilfully to help in the chase, while the well-to-do had sculptors make models of their pets. Some terra-cotta statuettes have



31. Wounded Assyrian lion
(Place. Ninivé et l'Assyrie - tome 3)

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32. Scorpion
(from an Attic vase)



33. Leaping hare



34. Owl



35. Dolphins

been found of Assurbanipal's favorite dogs. Wild boars, camels, rhinoceri, apes and Indian elephants, were also represented, but the Assyrian artist was at his best in portraying the animals he really knew. He was too heavy of hand and worked in too inflexible a medium to represent any other birds than eagles and vultures, and these were treated rather symbolically. Although their country bordered on the sea, sea-forms seemed to have interested the Assyrians very little. They represented fish and snail-like shells in their pictures, not with any individual interest in their forms but as much as to say "if the observer does not have sense enough to know that wavy lines mean water, the fish and the shells will surely convince him!"

While the Assyrians were trying hard to tell their stories literally, the Greeks had quite another aim. They decided it were better to tell a few lies, if by so doing they could secure beauty. Animals interested them, but chiefly because they lent themselves to decoration. Although eventually the Greeks learned to portray animals quite ex-

actly, the exactness was secondary. Above all things an animal must look well in a given space, even though, in order to do so, his legs had to be lengthened or shortened in an unnatural way. Some of the early Greek and Cretan seals show a beautiful sense of spacing, even though their subjects are represented by a few graceful, but inaccurate lines.

The Greeks had nearly all the domestic animals we have, and they used them often. They seemed to like to portray their domestic scenes, and, as horse racing was one of their happiest pursuits, we have many representations of horses, graceful, spirited and beautiful in line, if sometimes too large in the trunk and too slender of leg. There seems to be quite a difference of opinion among authors as to whether lions ever lived in ancient Greece, and whether the artist ever drew them at first-hand. It seems

quite probable that they did not, judging from the schematic and rather grotesque way in which they are drawn. In Fig. 36 notice the lion, which represents fierceness, but hardly the King of Cats. He does, however, express action and gives pleasure from the interesting way in which the artist has



36. Lion attacking a deer - from a Corinthian vase
(Morin-Jean. Les Animaux en Grèce d'après des vases peints)



42. Lion and deer - Corinthian drinking cup
(Metropolitan Museum of Art)

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broken up the masses of light and shade. Figs. 32 and 33 are a little more literal, but Figs. 34 and 35 give the spirit of the animals they represent, without any unnecessary details.

Perhaps the reason the Greeks made their animal forms decorative rather than naturalistic was that one of their chief means of livelihood was the making and selling of vases. These, of course, had to be decorated, and it was natural that the artists should por-

tray the animals and people about them. They were probably put to it many times, to fill a space or to carry out a pattern, and although perfectly capable of drawing animals exactly, they altered it a little to suit the space, or made it a little grotesque to suit their humor (cf. Fig. 42). To the Greek mind, artistic liberty was perfectly proper, so long as one produced a beautiful line, and gave pleasure with a happy play of light and dark.

THE SWEDISH EXCAVATIONS AT DENDRA, GREECE

(Concluded from Page 291)

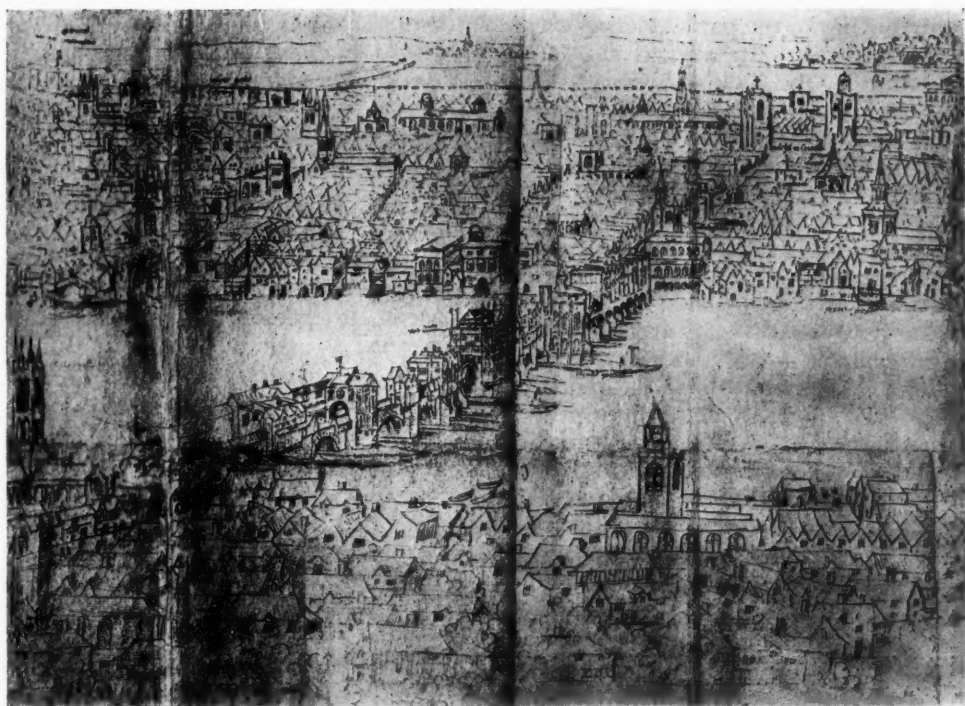
versal that we should see in these menhirs a representation of the guardian goddess of the dead; but Schuchhardt has launched the opinion that, from having originally set up the high stones, the menhirs, as the soul's throne, people gradually began to see in the stone itself a representation of the deceased, and gave to it some human features. All menhirs will not, as far as I can see, admit of the same interpretation, and both conceptions may be in a certain measure correct; that Schuchhardt's at any rate is, the Dendrá tomb affords unmistakable proof. Attention should also be called to the fact that we have menhir-statues of both men and women.

The Dendrá menhirs are found in the chamber of a tomb in which no human bones were discovered—they take the place of the bodies of the deceased. These stones have been roughly hewn in order to supply a material covering for the souls, and I conceive the possibility that, in the absence of the bodies, they underwent the same treatment which the bodies should otherwise have received.

If I were to summarize the conclusion

at which I believe myself to have arrived, it would be in the following manner: the Dendrá tomb shows us a segment of paganism in the Mycenaean religion, a paganism derived from the Indo-Europeans immigrating from the north.

This conclusion is in itself not of a nature to arouse astonishment: the science of archaeology has for a long time fully realized that Indo-Europeans migrated into Greece from the north at a date anterior to that of our tomb—I date this provisionally about 1300 to 1250 B. C. The rich amber finds in Mycenaean tombs tell of a trade-connection with the distant Baltic coasts. I conceive, therefore, that the souls were brought to rest in our Dendrá tomb according to the Mycenaean burial-ritual, but because, in the absence of the bodies, this could not take quite its normal course, resource was also had to the "pagan" ritual which yet lived in the invaders' memory, including sacrifice on the stone with the cressets—reasoning in the same way as many superstitious people even in our own day: "if it is of no use, there is at least no harm in it".



LONDON AS DRAWN BY AN ARTIST ABOUT THE YEAR 1550.

NOTES ON LIFE IN THE CITY OF LONDON 400 YEARS AGO

By H. LITTLEHALES

OUR LITTLE picture of life near London Bridge in the days of Henry VIII was really written by Wolston Wyn the carpenter, Harry Kello the tailor, Alderman Remyngton and other parishioners of St. Mary at Hill near London Bridge. All these good folk have been dead for 400 years, but the records of their doings remain in two large books in the Guildhall Library.

These records are closely related to the fabric of the parish church. All

mediaeval life centered round the parish church festivals, sports, guilds, weddings and funerals. In a measure, too, business was closely associated with the fabric. The records cited below are from the volume of receipts and disbursements kept by the church wardens.

Parishioners' Names. In the year 1500 there were no postal directories, but we find in the records various lists of some of the parishioners. In the year 1485 a considerable list of those

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contributing to the parish clerks' wages was set down. In all, 76 agreed to contribute, one being a lady, Mrs. Selbye. She paid one penny, Alderman Remyngton paid 16*d*, and others contributed in varying degree.

Choristers. In 1489 there were several choristers, two being boys, Robert and Bynge respectively. These two received $\frac{3}{4}$ a quarter between them, but in addition they were clothed at the expense of the church. Robert in the quarter notice had a new canvas doublet, a pair of hose, 4 pairs of shoes, two of them being clumped, 2 shirts, a cap, etc. Bynge had 2 pairs of shoes, one pair being clumped, 2 shirts, 1 pair of hose, a cap, etc. For the making of 2 new blue gowns and 2 new doublets for Robert and Bynge $\frac{3}{4}$ was spent. The men choristers were W. Edmondes, A. Worsley, J. Caumpnel, J. Brown, and each was paid a different amount for his labour. In 1490 there were but two men choristers.

Colloquialisms and Oddities. Several very colloquial and odd phrases make their appearance in the records. Three appear under the year 1555:

"payed 1/- (to) VIII syngynge men."

"for a XI (eleven) monthes"

"Turne over the Leafe"

In 1479 "payd Sondagly to III poor almysmen."

1556 "paid to olde Mundy for drynke for the syngynge men."

1556 "Sir John Mychell dyed be- yng our curat and lefte us desolate."

1533 "Paid to Edmond Matrevers for his wages 1 quarter and half endynge at Candylmas when that he went his way."

1533 "Thys money fynysshed up the 9 howsys byldynge."

1535 "a man that shoulde abyne (have been) parishe prest."

1531 "In Redy monny."
"Mother Boyis."

In 1487 a Mr. Mouce took one of the houses of the church and evidently expected it to be put in order before taking possession. Accordingly the wardens instructed Christopher the carpenter to go in and set things straight. Christopher set to work, receiving 8*d* a day for his labors. He mended the windows, moved the staircase, and cleared away all the rubbish which the former tenant had left. All this was done

"in the house that olde Mouce hath taken."

In 1554 the wardens paid £4

"to olde father Mondaye."

In another place we find the record of "2/9 that I spent on the guest for Dye."

Another and very graphic expression reads

"I payd hym in hande 6/8."

Later we have the phrase

"such money as he had leyde out of his purs."

We find such expressions of the wardens as

"3*d* $\frac{1}{2}$ that Mylton and I spent (going) to Lambeth."

"7*d* for a boat to Westmynster and home agayn."

"barres of iron to my house."

"paving of X yards before my door."

Festivities. Medieval folk did not take their pleasures sadly, and a sense of the good things of life is not absent from these records. In 1510 Mr. Kytis and Mr. Cornysh had a dinner at the cost of the wardens. They enjoyed a

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pike, a jowl of fresh salmon, three plaice, oysters, bread, ale, wine and pears. Mr. Kytis evidently found these meals in every way to his taste.

Very soon after, he and a Mr. Harry Prenttes had a dinner at which were served a pike, two soles, flounders, half a side of salt fish, roaches, oysters, butter, sauce, a quince pie, bread, ale, wine, herbs, a side of lyng, the whole concluding with a dish of nuts.

On Hok Monday in 1497 the wardens gave a dinner to a number of women in some way connected with the church. This dinner consisted of three ribs of beef with bread and ale.

When, too, the Bishop of London came to a neighboring church, the wardens soon provided a dinner at the Castle in Fish Street of beef, bread and ale, for a number of the parishioners to celebrate the advent of that prelate.

At the time of some law proceedings in 1491, a dinner was provided at The Cardinal's Hut for several of the judges. In the same year the parson and a number of parishioners all had dinner together at The Sun.

Another interesting scene must that have been when a number of folk, probably extra choristers engaged for the service, met on St. Barnabas' day at "The Sun Taverne after Evynsong" to be regaled with liquid refreshments at the cost of the church. At that time St. Barnabas' day was the longest day in the year and was so until the alteration in the calendar by which twelve days were lost. The old rhyme ran:

"Barnaby bright, Barnaby bright
The longest day and the shortest night."

Laundering and Mending. A poor woman of the name of Alys Smale washed surplices, albs, etc., for the

church, and when necessary mended the garments. So expert was Alys with her needle that she was often called on to take some part in adorning the vestments. When first engaged in 1509, she was paid "Xd." a quarter for the washing, but subsequently—why, we know not—her pay was reduced to 9d.

Funeral Peals. In 1502 it was ordained at a meeting of parishioners that Sir John Plommers' bell shall be rung at a cost of 1d. for any poor person. A knell on the great bell rung for some hours was curiously expensive.

Houses, Shops and Land of the Church. St. Mary's Church owned various houses and leased them to tenants. In 1490 the rents of the church property came to £15.11.6, and with the rents of other houses belonging to chantries, the amount reached in all to £81.12.6. But with this sum many expenses had to be met.

Of the houses distinct from those let out in chambers, there seem in all to have been about thirty belonging to the church. To this property must be added some quittrents, one from Thames Street and another from a dwelling known as The Corner House, the latter bringing in yearly 3/4.

Harry Marsh, a painter, had a house at Tower Hill with a garden.

William Hall, a waterman, had a house. John Ducklyng paid a rent of 16/8 for his shop, the rent being so small because the tenant who lived in "the house above", a Mr. William Harman, paid 16/8.

Thomas Hunte, a draper, paid 53/4 a year. Colman, the butcher, paid 26/8.

"The Great Lombards Place" brought in £13.6.8 a year. The King's physician had a house in Lynn Lane and paid 40/- for it, Gloucetter, the

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organ-maker, in a house close by, paying 26/-. John Wolmonger's house was "a lytell house" for which he paid only 8/-. "The two widows" paid the same for their house.

Several people had gardens which they rented separately from their homes, these separate gardens being probably larger than the gardens of their city houses. The extent of the separate garden varied considerably, for the rents differed greatly. Mrs. Harrison paid 3/- for her extra garden, a fuller paid 13/4, Mr. Smarte, the grocer, 4/-; Mr. Boyes, a gardener, paying the same.

In 1483 these Tower Hill houses, for some reason, did not let for 2 years, the receipts for that period consisting only of a "feather bid off the weaver's wife". This sounds somewhat humorous, but probably the wardens regarded the fact from another standpoint.

Inns. At the Salutation Inn the parish clerk was hired in 1526. Many inns, it will be noticed, were to be discovered in the parish. Within their walls dinners were both cooked and eaten, but the main part of their business consisted in the provision of ale. Whether or not this ale was excellent, it certainly seems to have possessed an amazing attraction for the citizens.

Pathetic Entries. The church and district around must have witnessed some grievous scenes of loss and separation:

The burial of Mrs. Noncley's servant in the pardon churchyard. Why the pardon, we wonder, and what had she done?

The burial of the three children of one of the two wardens—Mr. John Awthorpe, who was warden in the year

1501. Mr. Awthorpe records himself in the accounts for this year

"Of me, John Awthorpe, ffor the beryng of iii of myne owne Chyldren VIs."

The picture of the clerk's wife bringing in to the wardens her dead husband's little bequest of 6/8 is not without its share of simple pathos.

The desire of John Mongeham, the fishmonger, that his body should be buried in the south aisle,

"directly afore the wyndowe of the VII workes of mercy,"

indicates his affection for the old church of which he had been warden, and which had probably been familiar to him all his life.

Scenes. In 1502 the body of Queen Elizabeth, mother of Henry VIII, was carried from the royal palace in the Tower of London for burial at Westminster Abbey. The wardens of our church decided to do something to indicate their respect for the dead. So they sent six men, properly garbed, to stand in Fenchurch Street, each man holding a large burning candle, as the funeral procession passed by.

In 1502 the sum of 3*d.* was expended for ringing of our bells when the King came from Barnard's Castle to Paul's. Paul's was the affectionate name for St. Paul's cathedral through the middle ages. Barnard's Castle was not far from the spot where the big South Eastern railway station is now at the foot of Queen Victoria Street.

In the church, services were constantly being sung, and there was "daily service in the choir by the commandment of the parish".

In the evening on Christmas Days every member of the choir, with the

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parson, wore his surplice, and carrying a lighted candle in his hand, proceeded to the tomb of Mr. Cambryge. On arriving at this tomb all sang a short service which was concluded in the choir. The scene must have been one of singular beauty in the dimly lighted old church.

On certain other days six of the wardens of the Fishmongers' Company appeared in their livery at special services, commemorating one of their fraternity.

Trades. Today the structures of the city of London, with rare exceptions, consist of offices, but in the time of which we are speaking, the houses were chiefly in use for living in and as shops. William Bryan was a fruiterer; Peter Andrew a cobbler; Roger Mott a founder; Thomas Wade a mason; Thomas Mondes an ironmonger; Wolston Wyn a carpenter; Thomas Mower a cooper, and so on. James Walker, a barber, lived at The Bull Inn, and there were "aburdasshers", weavers, sailors, laborers, masons, joiners, barge-men, plumbers, scriveners, tilers, bakers, tailors, etc., constantly in the parish.

The shops would be much after the fashion of those of butchers and fishmongers today, an open front, practically a stall in front, with a counter in the inside of the shop. Over this inner counter the apprentices would vault to rush out to see anything going on of special interest.

Travelling, Commonly on Foot or Horseback. Apparently all those moving either about the city or through it into Surrey or Kent, or farther, commonly travelled on foot or on horseback. It is clear that few vehicles except those bearing some form of merchandise were to be seen in the city in the middle ages. When Henry VIII

and one of his wives passed through, they "rode".

Some Unpleasantness. In 1479 one of the tenants of the church houses, a Mr. Dyghton, occasioned some trouble and "viewers", or, as we should say today, surveyors, were called in

"for to knowe the right."

The "viewers" appear to have found it necessary to obtain refreshment at a tavern, where they fortified themselves against their coming labors with bread and wine. The results appear to have been quite satisfactory—to them—for very soon after they came again to "view". Probably Mr. Dyghton was found to have been something more than tiresome, for almost immediately the sum of 8d. was paid to a sergeant

"for the arrest of our tenant that dyd us wrong."

Pawning. It was a not uncommon practice for citizens to pawn things to tide over a temporary difficulty. In 1527 the lessee of the inn known by the scarcely euphonious cognomen of The Pewter Pot, much desired for some purpose or other the sum of £4. His wife appears to have been equal to the emergency, and carried off at once to the wardens of St. Mary's a nutt and a bowl of silver, for which they advanced her £4. Such accidents occurred more than once to our friends of this district.

Of the Weather. The winter of 1491 was severe and there was a great fall of snow, so heavy that it necessitated extra payment for clearing it away. It was called "the great snow".

Thirty years later, in 1521, a great wind blew out the window full of colored glass representing the Trinity. Twenty-three new "quarries" had to be replaced, and a window in the north aisle, in which the figure of St. John was portrayed, had to have three holes repaired.

NOTES AND COMMENTS

ROERICH EXPEDITION CIRCLES CENTRAL ASIA

At the moment of going to press *ART AND ARCHAEOLOGY* received from the President of the Roerich Museum in New York the cablegram which follows, giving an outline of four years of exploration and hardship in the central Asian deserts and mountains. The cablegram:

"May 24, 1928.

"Robert Lansing,
President, Archaeological Society,
Architects Building,
1800 E St., N. W., Washington, D. C.

"With deep gratification we transmit to you the following cable received from the Roerich American Expedition headed by the world renowned artist, Nicholas Roerich, who is a member of your Society. The Expedition sponsored by the Roerich Museum of New York has been in Asia since 1924. Nicholas Roerich cables to us as follows:

"Please communicate with the President of the United States that the Roerich American Expedition after many hardships reached the Himalayas. Thus has ended the big Central Asiatic Expedition. Many artistic and scientific results. Already we have sent several series of paintings to New York and hope the last shipment from Mongolia has arrived safely. Many observations concerning Buddhism.

"Expedition started in 1924 from Sikkim, passing through the Punjab, Kashmir, Ladak, Karakorum, Khotan, Kashgar, Karashahr, Urumchi, Irtysh, the Altai Mountains, the Oirot region, Mongolia, the Central Gobi Desert, Kansu, Tsaidam, and Tibet. The peaceful American flag encircled Central Asia and we were greeted warmly everywhere except by the Khotan and Lhasa Governments. The further movements of the Expedition from Khotan were assisted by the British Consul at Kashgar. On Tibetan Territory we have been attacked by armed robbers, but the superiority of our firearms prevented bloodshed. In spite of Tibet passports the Expedition was forcibly stopped by the Tibetan authorities on October 6, two days north of Nagchu. With inhuman cruelty the Expedition has been detained five months at an altitude of 15,000 feet, in summer tents amid severe cold. Temperature about forty degrees centigrade below.

"The Expedition suffered for lack of fuel and fodder during our stay in Tibet. Five men, Mongols, Buriats and Tibetans, died and ninety caravan animals perished. By order of the authorities, all letters and wires addressed in care of the Lhasa Government, the American Consul at Calcutta and British authorities, have been seized. Members of the Expedition were forbidden to speak to passing caravans or to buy food stuffs from the people. Our money and medicines came to an end. The presence of three women in the caravan and a medical certificate about the heart weakness was not taken into consideration. With great difficulties the Expedition started southwards March 4. All nine European members of the Expedition are safe after having courageously borne the hardships of an exceptionally severe winter. Many scientific results secured after four years of travels."

""(Signed) Nicholas Roerich."

"The directors of the Roerich Museum respectfully submit this communication to you. Louis L. Horch, President, Roerich Museum, 310 Riverside Drive, New York, N. Y."

SCULPTURE, COMMON SENSE AND THE PUBLIC

This year's exhibition of Sculpture-in-the-Open-Air by the Philadelphia Art Alliance is acknowledged to have been the most successful and imposing of the five displays already held amid the spring greenery of beautiful Rittenhouse Square. A unique part of an art exhibition, already unique in itself, was the system of color-lighting specially installed by experts, by which individual decorative groups and pieces were brightly bathed in imitation moonlight to give the whole scene an almost fairy-like quality after nightfall. Nearly two hundred works of sculpture were contributed and many of the foremost artists in the country were on the list



PAUL MANSHIP'S "DIANA".

of exhibitors. So great was popular interest in this beautiful out-door exhibition, and so imposing and inclusive was the show itself, that the Fairmount Park Art Association announced after the opening that in 1930, when the next of these biennial exhibitions is to be held, it will offer a special prize of a thousand dollars to the work deemed most suitable for placement out of doors. Five prizes were awarded this year.

Among the exhibitors were Paul Manship, Stirling Calder, R. Tait MacKenzie, Emil Fuchs, Jo Davidson, Frederick A. MacMonnies, C. Paul Jennewein, Daniel Chester French, Mestrovic, the Serbian sculptor, Anna G. Dunbar, Harriet Frishmuth, Richard H. Recchia, Bessie Potter Vonnoh, Albert Laessle, Beatrice Fenton, Albin Polasek, Janet Scudder, Brenda Putnam and Ann Hyatt Huntingdon.

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Paul Manship contributed both large figures—*Diana* and *Acteon* in bronze—and smaller works. Details from the great Depew Memorial fountain in Indianapolis were sent by Stirling Calder. Most of the work in the exhibition was new.

The first prize of \$500 went to Paul Manship for his figures of *Diana* and *Acteon*. The second, of \$300, was won by Albert Laessle of Philadelphia, with his bronze *Penguins*. Bessie Potter Vonnoh's bronze *Springtime of Life* took the third prize of \$200. All three cash prizes were awarded by the Art Alliance of Philadelphia. In addition, two gold medals were awarded, one by the Pennsylvania Horticultural Society, which went to Mary E. Moore, for her *Shell Bird Bath*. The other, offered by the Garden Club of America for the best piece of garden-sculpture, was won by Harriet Whitney Frishmuth, for her bronze *Play Days*.



PORTRAIT OF A LADY. BY TERBORCH. LENT BY SAMUEL SACHS. EXHIBITION OF 17TH CENTURY DUTCH ART, FOGG ART MUSEUM, APRIL 16-MAY 15, 1928.

This and the previous exhibitions of Sculpture-in-the-Open-Air have been so successful and have aroused such great public interest, that other cities have been studying them with a view to their duplication in the future.

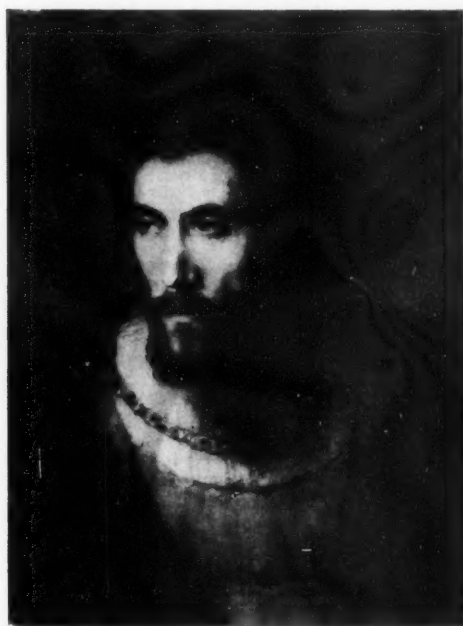
NEW DISCOVERIES AT OLYNTHOS

Professor David M. Robinson of Johns Hopkins University, who has been spending the season abroad, reports that he is still making stimulating discoveries at Olynthos. Among his latest finds is a hoard of 35 silver coins, which brings the total number thus far

excavated to 1,000. Dr. Robinson expects to stop digging soon, but will spend the next three months, to the middle of August, in studying and classifying his discoveries.

DUTCH SEVENTEENTH-CENTURY ART AT THE FOGG ART MUSEUM

Seventeenth-century art of the Lowlands was represented at the Fogg Art Museum, during the latter part of April and early May, by an exhibition of paintings, prints, and drawings of considerable importance, arranged in honor of Dr. Adolph Goldschmidt of the University of Berlin, Visiting Lecturer at Harvard on Fine Arts, who is giving a course during the second half-year on seventeenth century Dutch painting. Through the cooperation of other Museums and friends a representa-



JEWISH PHILOSOPHER. BY REMBRANDT. LENT BY SIR JOSEPH DUVEEN. EXHIBITION OF 17TH CENTURY DUTCH ART, FOGG ART MUSEUM, APRIL 16-MAY 15, 1928.

tive collection of Holland's achievement in this her golden age of art was assembled. The lenders who so generously contributed to this significant exhibition were the Boston Museum of Fine Arts, the Detroit Institute of Arts, the Metropolitan Museum of Art, A. E. Austin, Sir Joseph Duveen, M. Knoedler & Company, Samuel Sachs, and Felix M. Warburg.

No longer subject to Spanish domination, the seventeenth century Dutch were free to develop according to their native temperament, and a national art came into being. The well-known characteristics of this art were its realistic, detailed portrayal of scenes of every-day life; interiors, tavern scenes, banquets, land-

ART AND ARCHAEOLOGY

scapes, marines, still life, and portraits. It was an art unimaginative and matter-of-fact, like the people themselves—yet in a way imaginative in the painter's sympathetic feeling for the life he saw about him and in his singularly delightful and effective use of the play of light and shade. It was not a religious art. Rembrandt was practically the only painter of religious subjects. Several portraits by this master were exhibited—a *Portrait of Saskia*, painted in his more finished manner, one of himself handled more broadly, a *Head of Christ*, a *Head of a Philosopher*, all painted in the artist's rich, warm russet tones and revealing the visionary, the dreamer, the idealist—"whose ideal was light"—and the man of boundless sympathy with an understanding of his fellow men.

To name at random a few of the other paintings: there was a delightful genre scene by Terborch—a lady in the inevitable white satin skirt and velvet jacket having a music lesson—and a charming little full-length portrait exquisitely painted in dull, soft, golden browns by this same artist. There were interiors by Pieter de Hooch, whom we associate particularly with sunlight shining through a window or an open door, and with fresh, bright color; gay self-portrait by Jan Steen and an interior scene by the same painter which showed his clear, crisp style and care for finish; landscapes by Hobbema and Ruisdael; a banquet scene by Dirk Hals; a winter scene of the School of Brueghel; a portrait by Frans Hals, painted for the most part in various tones of red-violet instead of in the grays and blacks usually associated with this artist; an interior of a church by van Vliet; a stately and thoughtful portrait by Antonis Mor; and a brilliant portrait of Philip IV, by Rubens. Sincere, convincing, and executed with masterly technique, these paintings ever afford some fresh interest.

The prints consisted of a collection of etchings by Rembrandt, the majority being from the Museum's collection—but supplemented by loans from the Museum of Fine Arts, Boston, and from Felix M. Warburg. Among Mr. Warburg's loans were fine impressions of *The Three Crosses* and *Christ Presented to the People*—three different states of each plate, showing how the artist worked to concentrate attention on the central action of the scene. There were also excellent impressions of the *Raising of Lazarus*, the "Hundred Guilder" print, and of many of the portraits, especially *Burgomaster Six*.

The collection of drawings, to many the most appealing part of the exhibit, included five by Rembrandt, among them a study for the *Blind Tobit*, of which there was a print in the exhibition; a landscape by Everdingen; a portrait head by Maes; two drawings of the sea and ships by W. van de Velde; an interior by van Ostade; a swift, powerful sketch of the *Death of Ananias* by Rubens; and a sensitive portrait of a man by van Dyck, of great dignity and beauty.

LAKE NEMI DRAINAGE BEGUN

Press reports from Italy declare that the ambitious plans for draining Lake Nemi and raising the sunken galleys of imperial days which lie off shore there in seventy-five feet of water, have been begun. Since the article by Professor Stuart Messer appeared in *ART AND ARCHAEOLOGY* (April, 1927), the plans of the committee have undergone a change because of the discovery of a spillway engineered by the Romans to prevent the lake from rising above a given level. Senator Corrado Ricci, chairman of the committee in charge, is said to have decided it is possible to use this

ancient channel, which will lower the lake waters between sixty and eighty feet. The spillway cuts through the mountainside for about a mile, descending some 400 feet in its journey, and debouches above the plain at Aruccia. Engineers had previously failed to find it when seeking for the best means of drainage, and it has been discovered only a short time. By using four large and powerful pumps, discharging through pipes of fifty centimeters bore, the water can be sent to a reservoir down near Aruccia without any difficulty. Apparently in imperial times the lake level was some fifty feet higher than at present, and this is the rise which has to be spanned by the four pipes.

NUZI DESTROYED ABOUT 2000 B. C.?

Dr. Edward Chiera, in charge of the excavations being carried on at Yargon Tapa, near Kirkuk, Mesopotamia, under the joint auspices of the American School of Oriental Research and Harvard University, reports that he has partly laid bare an enormous temple, discovered more than 1,200 inscribed tablets, a large quantity of pottery, what he believes to be the oldest coat of armor ever found in this region, and fragments of a remarkable mural painting. The colors are admirably preserved, Dr. Chiera says, and the design is clear. The temple walls were constructed of unbaked brick and are very massive. Some of the store-rooms have yielded cereals and fruits carbonized by fire. Dr. Chiera believes the name of the city whose temple this was, to have been Nuzi, and that it was probably destroyed by the Assyrians at some time during the second millennium B. C., perhaps about the middle of that period.

ECHOES OF THE GOYA CENTENARY

The Spanish painter Goya is shortly to have a suitable mausoleum in the church of Moncloa at Madrid, while a Casa de Goya in Moncloa Park is to be erected and furnished in his memory. According to the scanty reports thus far received, the house will be a faithful replica of a typical Spanish mansion of the end of the XVIIIth century. The furnishings will be contributed by the King, the members of the aristocracy and certain of the Spanish museums, so that both the authenticity and intrinsic interest of the exhibition seem assured. To be able to visualize thus accurately the surroundings in which the painter worked, and then to visit the Prado and study his astonishing genius in all its manifestations, is a consummation every art lover and student will greet with enthusiasm.

EARTHQUAKES AT CORINTH

Press dispatches of April 23 from Athens report that earthquakes which did heavy property damage throughout central Greece affected chiefly the cities of Corinth and Lutraki. Twenty persons were killed at Corinth, more than three quarters of which was razed, but no casualties to the staff of the American School, engaged in excavating at the ancient city, some three miles distant, were reported.

XXIII INTERNATIONAL CONGRESS OF AMERICANISTS

The Twenty-third Session of the International Congress of Americanists will be held in New York during the week beginning September 17th, 1928. Membership application blanks and details may be had by addressing P. E. Goddard, Secretary, American Museum of Natural History, New York City.

GLOSSARY

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(Continued from last month. For explanation, see issue of June, 1926.)

- Cas-san'der:** Antipater's son, b. prob. in B.C. 354; succeeded his father as regent and master of Macedonia, then of Greece, at the battle of Ipsus in 301; five years later proclaimed himself king.
- Cas-san'dra:** (1) in Gr. myth., the Trojan King Priam's daughter, prophetess, captive to Agamemnon, and killed with him by Clytemnæstra's orders at Mycenæ; (2) any woman who makes truthful prophecies to which nobody pays any attention.
- Cas'si-o-do'rus:** Magnus Aurelius, b. A. D. 468, d. 568; the minister of Theodoric from 497 to 524, and author of a *History of the Goths*.
- Cas'si-o-pe'ia:** (1) in Gr. myth., the wife of King Cepheus of Ethiopia; (2) in astronomy, a constellation opposite Ursa Major.
- Cas'site:** See Kasshite.
- Cas'sius:** (1) Spurius, the Ro. consul killed in 42 B. C. by the patrician party; (2) Longinus Caius C., one of Cæsar's assassins, killed 42 B. C.
- Cas'si-ve-lau'nus:** the king or chief of two allied British tribes who yielded to Cæsar in B. C. 54.
- Cas-ta'li-a:** the sacred pool and fountain on Parnassus not far from Delphi, where the Pythia bathed; it was consecrated to Apollo and the Muses and was believed to inspire all who drank its waters.
- Cas'tor and Pol'lux:** (1) in Gr. myth., the Dioscuri, or twin sons of Zeus by Leda, queen of the Spartan king Tyndareus; (2) the most brilliant stars in the constellation of the Gemini, or Twins; (3) the classic name for corposants or St. Elmo's fire.
- Cas'trum:** the military camp of Roman times. Cf. Chester.
- cat-stane:** in Scot. archæol., a round cairn or heap of stones erected in different parts of Scotland, evidently with the purpose of marking the sites of ancient battles.
- Cat'i-line:** Lucius Sergius, the 1st cent. Ro. demagogue and conspirator, murdered at Pistoia after his denunciation in the Senate by Cicero.
- Ca'to:** (1) Marcus Porcius Censorius, "the Elder", b. B. C. 234, d. 149, the Ro. soldier and statesman famous for his moral austerity and the demand *Delenda est Carthago*; (2) M. P. C. Uticensis, "the Younger", a Ro. Stoic philosopher and patriot who killed himself when Cæsar overthrew the republic.
- ca-top'tro-man'cy:** the process of divination and prophecy in anc. Greece by the use of a submerged mirror.
- Ca-tul'lus:** Caius Valerius, a great Ro. lyric poet; b. B. C. 87, d. 54.
- Cau'rus:** in anc. Rome, the stormy, or northwest wind.
- ca've-a:** in anc. times the auditorium of a theatre, amphitheatre or similar public structure; also, at times, the wild animal pit or den beneath an amphitheatre.
- Ce-aw'lin:** king of the West Saxons, defeated by the Britons; killed in 593 while trying to recover his crown.
- Ce'crops:** in Gr. myth., the fabulous first king of Attica, who was believed to have established many of the customs which eventually crystallized into Gr. culture, among them the institution of marriage.
- Ce-læ'no:** (1) in Gr. myth., the third Harpy; (2) one of the Pleiades, the daughter of Atlas and Pleione.
- cel'e-res:** in anc. Rome, the royal bodyguard of mounted men who later became the equites or knights, the military aristocracy.
- cel'la:** in anc. Ro. archit., the naos or sanctuary of a temple.
- Cel'sus:** (1) Aurelius Cornelius, the Ro. physician and medical author of the 1st cent.; (2) the 11d cent. Epicurean philosopher believed to have been the author of the *True Discourse*, which opposed Christianity and drew a reply from Origen.
- celt:** a prehistoric chisel or axe-like implement of either stone or bronze.
- Celt:** (1) the west European Aryans, including both Gaelic and Cymric stocks, until the Ro. and later Ger. onslaughts, the strongest racial group in Europe; (2) the tall, blond peoples of N. Europe the Greeks called Keltoi and the Latins Celtae.
- Celt'i-be'ri-an:** a descendant of the Celtiberi, a race of supposedly mingled Basque and Aryan strains who peopled central Spain in prehistoric times.
- Ce-no-ma'ni:** a tribe of Celtic Gaul conquered by the Romans and converted into allies; about B. C. 400 a large body of them came into northern Italy, drove the Etruscans south and occupied their territory.
- cen'sor:** in anc. Rome, the official, of magistrate's rank, who oversaw and regulated the public morals and customs and also maintained a public register of the citizens and their property for purposes of taxation.
- cen'taur:** in Gr. and Ro. myth., a legendary creature, at first a man with the hind legs of a horse, later a horse's body and legs with the trunk, head and arms of a man.
- cen'tau-rom'a-chy:** in Gr. myth. and art, a combat between centaurs or between men and centaurs.
- cen-tum'vir:** one of the 105 magistrates in anc. Rome, appointed annually as justices of the court of common pleas under the presidency of the prætor.
- cen-tum'vi-rate:** (1) the annual office-term of a centumvir; (2) the centumviri as a whole; (3) loosely, any body of an hundred men.
- cen-tu'ri-a:** in anc. Rome a square measure for large parcels of land, at different times ranging from 35 to 280 acres in extent.
- cen-tu'ri-al:** proper to or characteristic of a century of the Ro. army or people.
- cen-tu'ri-a'tion:** in anc. Rome, the centurial method of making land grants, especially to veteran soldiers.
- cen-tu'ri-on:** in the anc. Ro. army, the leader or captain of a century or company of 100 infantrymen.
- cen-tu'ry:** (1) in the anc. Ro. army, the sixtieth part of a legion, 100 foot soldiers; (2) as decreed by Servius Tullius, one of the 193 sections, based upon income, into which the entire Ro. people was divided; (3) a land grant, especially in a conquered country.
- ce'orl:** in Anglo-Saxon, a churl, or man of ignoble descent, as distinguished from the eorl or noble-born.

BOOK CRITIQUES

A History of Architecture in Italy from the Time of Constantine to the Dawn of the Renaissance. By Charles Amos Cummings. 2 Vols. Vol. I: Pp. xxiii, 313, 237 illustrations. Vol. II: Pp. ix, 325, 224 illustrations. Houghton-Mifflin Company, Boston, 1927. \$12.50.

For twenty-five years Charles A. Cummings' *History of Architecture in Italy* has admirably served students of the Italian styles, previous to the Renaissance, with accurate and adequate information, filling a place in architectural literature in English taken by no other work. And in that whole time no book has appeared that can displace it. In fact, aside from the work of Professor Kingsley Porter in the field of Lombard architecture, perhaps nothing as painstakingly thorough has appeared since the publishing of Cummings' book, and certainly little that has been given us by Porter would affect the treatment accorded the Lombard by Cummings. The new edition is presented to the public with an introduction by Dr. Ralph Adams Cram, than whom perhaps no other American so well understands the medieval period which Cummings treats. Long out of print, it is gratifying again to have a fresh edition of these volumes to take the place of the dog-eared and grimy copies that long have served us. As in the original edition, the illustrations are numerous and clear, the paper without glare, and the index full and complete.

REXFORD NEWCOMB.

The Important Pictures of the Louvre, by Florence Heywood. Pp. xvi, 369. 49 illustrations. Methuen & Co., London. 1927. \$2.

One would suggest that the visitor to Paris tuck this comfortable book under his arm or into his pocket. It is a most valuable guide. The author takes one first on a "preliminary ramble" touching the most important galleries in the Louvre for a general view of the greatest masterpieces in this largest collection in the world. The pictures are now hung in the most satisfactory manner for study, arranged by schools from the early Italian through the Dutch, the modern French and the Nineteenth Century. Then in the more thorough and serious study, Miss Heywood gives illuminating descriptions, and the attributions, where there is divided authority, with her authorities, and reinforces her comment by stating the

other galleries in Europe where pictures by the same artists are to be found. Brief sketches of the different artists' lives and their manners of work, and a valuable history of the many saints who figure in almost all Italian paintings, make an interesting additional feature. A bibliography follows each chapter, and the alphabetical list of artists gives their dates and suggestions for further study. Though the volume is small, it is large in content and information, and should be an important reference work in any art library.

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